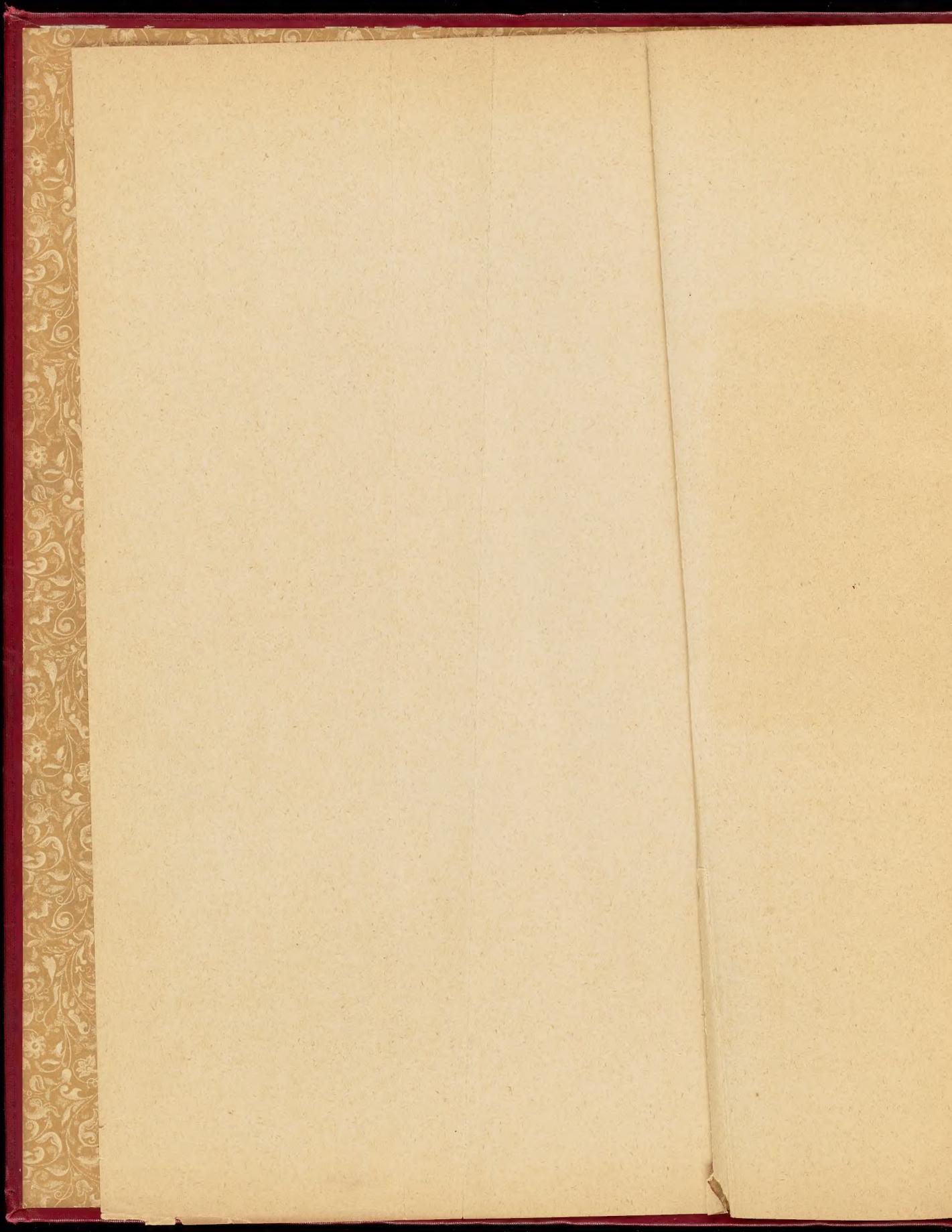


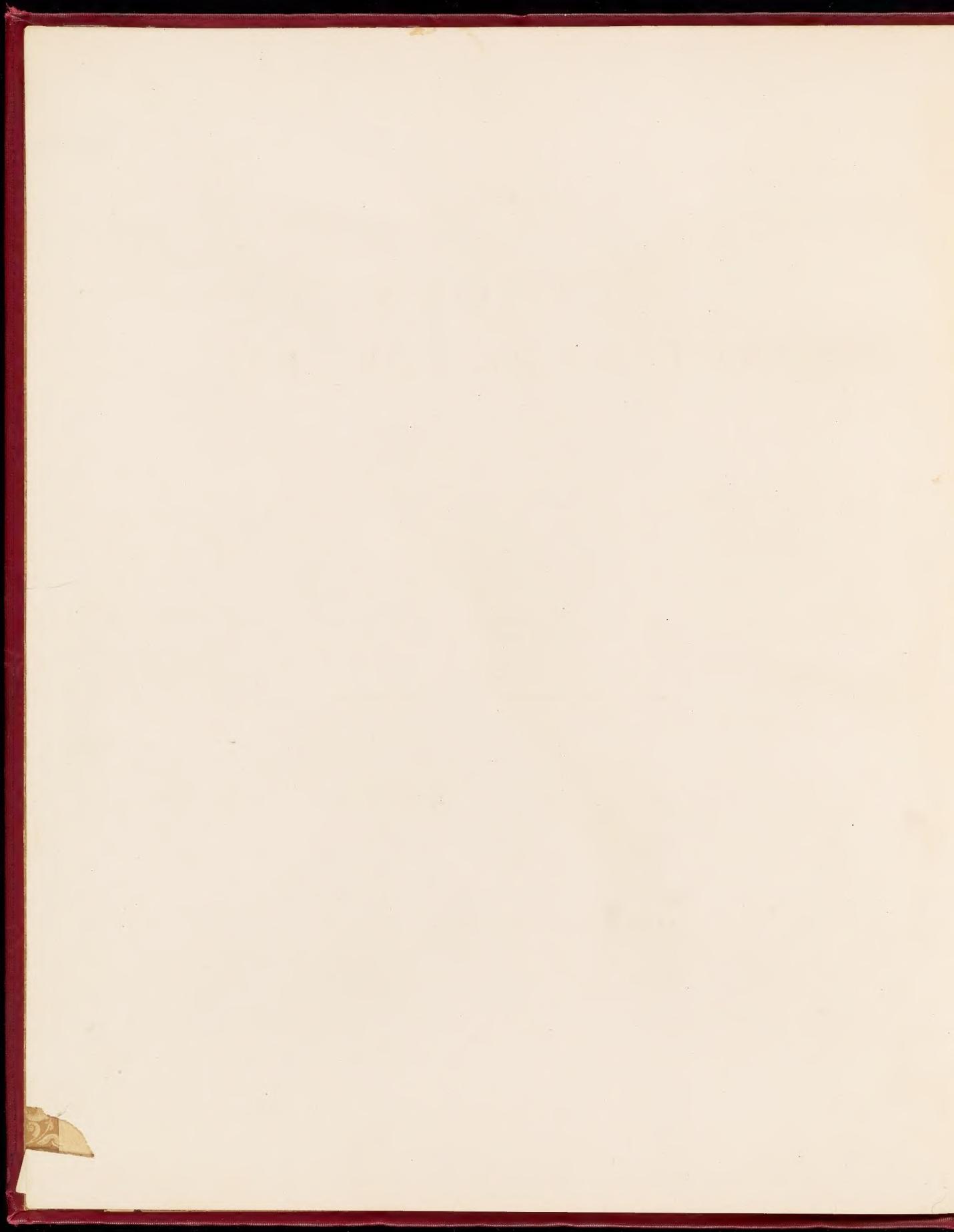
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FAMOUS ART REPRODUCED

A C O L L E C T I O N

*OF ARTOTYPE REPRODUCTIONS OF NOTED
PAINTINGS AND SCULPTURE BY ARTISTS
OF ALL NATIONS, WITH CRITICAL AND
DESCRIPTIVE TEXT BY MICHAEL STRAUS*

MONARCH BOOK COMPANY

CHICAGO, ILL.

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INTRODUCTION.

In selecting the celebrated masterpieces of painting and sculpture which adorn the pages of this volume, the publishers were guided by the laudable desire to present, in an easily accessible form, the best examples of the modern art world. With the constant aim of obtaining the proper material for reproduction, the choice was left to a jury of competent judges, which included noted art commissioners from every country represented. Special authority was then procured for making the reproductions.

This system of selection resulted in an array unprecedented in magnitude and universal in character. It offered, at the same time, the opportunity for a publication through which to convey faithfully, in a carefully condensed form, the artistic performances of the present. The plan of reproducing only popular subjects would have been the simplest method, but would not fitly represent the various schools of art or the individual styles of leading artists. The publishers feel confident that their method of including works of diverse standards is justified by the resulting breadth of survey.

The reviews are written by the eminent critic, Mr. Michael Straus, art commissioner from Belgium.

The reproductions are printed from the original plates, obtained by the perfected artotype process, and are much clearer than the ordinary illustration which is printed from an electrotype of the original plate. The new process employed will be found to have retained color values to an unusual degree.

THE PUBLISHERS.

VANITY.

THAT self analysis of the painter has not suggested the allegory of "Vanity" may be inferred from the absence of palette and brush among the attributes. The seated figure of a woman dominates the picture. She has raised herself upon a parapet on which the leaning head and bust of a man appear. They have both intensely set expressions as they look out from the pinnacle of their conceit. A rapier, a breast-plate, books, form a scattered trophy. Fragrant fumes rise into the air from a censer. The blue serenity of the sky contrasts with the high-strung physiognomies. Color effect is added by rich velvet drapery. Boldly striking as appears the composition, its intellectual qualities are greater than the routine of decorative symbolizations has produced. Alfred-Pierre Agache was born at Lille; he studied at the École des Beaux-Arts in Paris, and has received several high-class medals. "The Annunciation" and "An Enchantress" were also at the Columbian Exposition.



FRANCE.

VANITY.

ALFRED-PIERRE AGACHE.

THE GOOD BROTHER.

A DEFINITION of the picture on the opposite page might use the same adjective throughout, whether it mentions the brother, the sister, the orange, the painting, the artist, or the reproduction. Of course, even then the meaning of the "good" need not be absolute, but would depend upon individual notions of virtue, in fact, could include the whole compass of psychologic, gastronomic, and picturesque merit. Brother and sister enjoy the ragged freshness, the tender juvenility, for which there exists a yearning public. Eugen von Blaas was born in Albano in 1843. His father, Karl von Blaas, a Tyrolean by birth, was professor of painting first at the Vienna and later at the Venice Academy. The son was taught by the father. He is now a member of the Academy of Venice. "An Evening in Murano," painted by von Blaas in 1870, was purchased for the Belvedère Gallery in Vienna.



AUSTRIA.

THE GOOD BROTHER.

EUGEN VON BLAAS.

THE REVOLT AT PRAGUE.

ONE of the great events in the history of his native country is reconstituted in the colossal painting by Vacslav Brozik. Imperial oppression and religious intolerance had enraged the Protestants of Bohemia. A broken treaty and haughty refusal of redress were beyond the limits of popular endurance. The outbreak was unavoidable, and the emperor's counselors were thrown from the window of the very citadel from which they dominated Prague. Such was the beginning of the Thirty Years' War, foreshadowing all the horrors to come.

The artist treats the subject according to the principles of the Munich school, plainly showing the influence of his masters, Pilony and Munkaczy.

First of all there is the closest adherence to historical tradition. Comprehensive grouping, minute research for accuracy in costume and detail, make a scenic composition that uses every means for unmistakable expression, conventional and picturesque. A hall of the old Hradchin is invaded by an infuriated crowd. At the left a window opens wide, and through it one of the governors is being thrust. Another one struggles desperately against the men who are about to drag him to the same fate, and a third, behind a table, is seen falling under the blows of the multitude. The poses are effective; adroit lighting and careful drawing add relief to the violent movement.



AUSTRIA

THE REVOLT AT PRAGUE.

VACLAV BROZIK.

THE PORT OF DUBLIN (Water-Color).

A HARBOR scene at sunset. Vessels at anchor near the mouth of the river Liffey, at Ringsend. The tide is moving slowly, and the surface of the water shows a rippled reflex of the evening sky. Purple-gray tints fill the middle of the picture. Masts and sails stand in clear outline, and a rowboat is seen in the foreground. From the horizon stretches a bank of clouds, through which the sun is sinking in rich crimson and amber light. There is a feeling of stillness in the warm air that is a promise to the mariner of undisturbed days to come. Marine painting is a customary study with many British artists, and in Alexander Williams a talent has grown without the guidance of the academies. Although a leading member of the Royal Hibernian Academy, he takes pride in calling himself self-taught. His work is highly appreciated for genuine qualities, coast scenes being his favorite subjects, executed both in oil-painting and in water-color. Born in 1846, in County Monaghan, Ireland, he has had a successful career as a painter, and is also a distinguished musician.

GREAT BRITAIN.

THE PORT OF DUBLIN (WATER-COLOR).

ALEXANDER WILLIAMS.



BASEBALL PLAYER.

BASEBALL, the American favorite of all athletic games, is no longer considered purely a sport, but has become the regular profession of a number of men who are adepts at it. As a consequence the standard of the performance demands greater skill on the part of players. The game itself, however, appeals rather to the theoretical interest of the onlookers where it used to be popularly indulged in. Tilden's plaster statue represents a man in the act of pitching the ball. His pose is elastic; his muscles are trained for the effort; his eyes are sharply watching the opportunity. There is a physical as well as a mental tension noticeable, rendering the work doubly interesting. Douglas Tilden exhibited five works at the World's Columbian Exposition, several of which are reproduced in this publication.



UNITED STATES.

BASEBALL PLAYER.

DOUGLAS TILDEN.

ALONE IN THE WORLD.

IN the gloomy chamber of a simple Holland peasant-house a man sits by the bed where the body of his wife is in repose. She has died, leaving him to continue an existence that is cheerless without the companion of many years, to toil alone through a life whose burdens become heavier now that he is old. His grief is not demonstrative. Stolidly he gazes toward the floor, yet upon that hardened face, in that weary attitude, a somber hopelessness is expressed. Final peace has settled over the features of the woman. Her sufferings are ended, but a dreary future awaits him who closed her eyes.

The scene is painted broadly and vigorously in a manner that has become distinctive of the modern Dutch school. There is a most genuine simplicity, sober and realistic, a technique showing the hand of a master. In treatment of half-light, in freedom of drawing, and understanding of values, Josef Israels has few equals. Born in Groningen in 1824, he has marked a progress in the art of his time. The work he exhibits at the regular occasions shows that he retains the force of his talent. Medals and orders of every degree have been given to him.

HOLLAND.

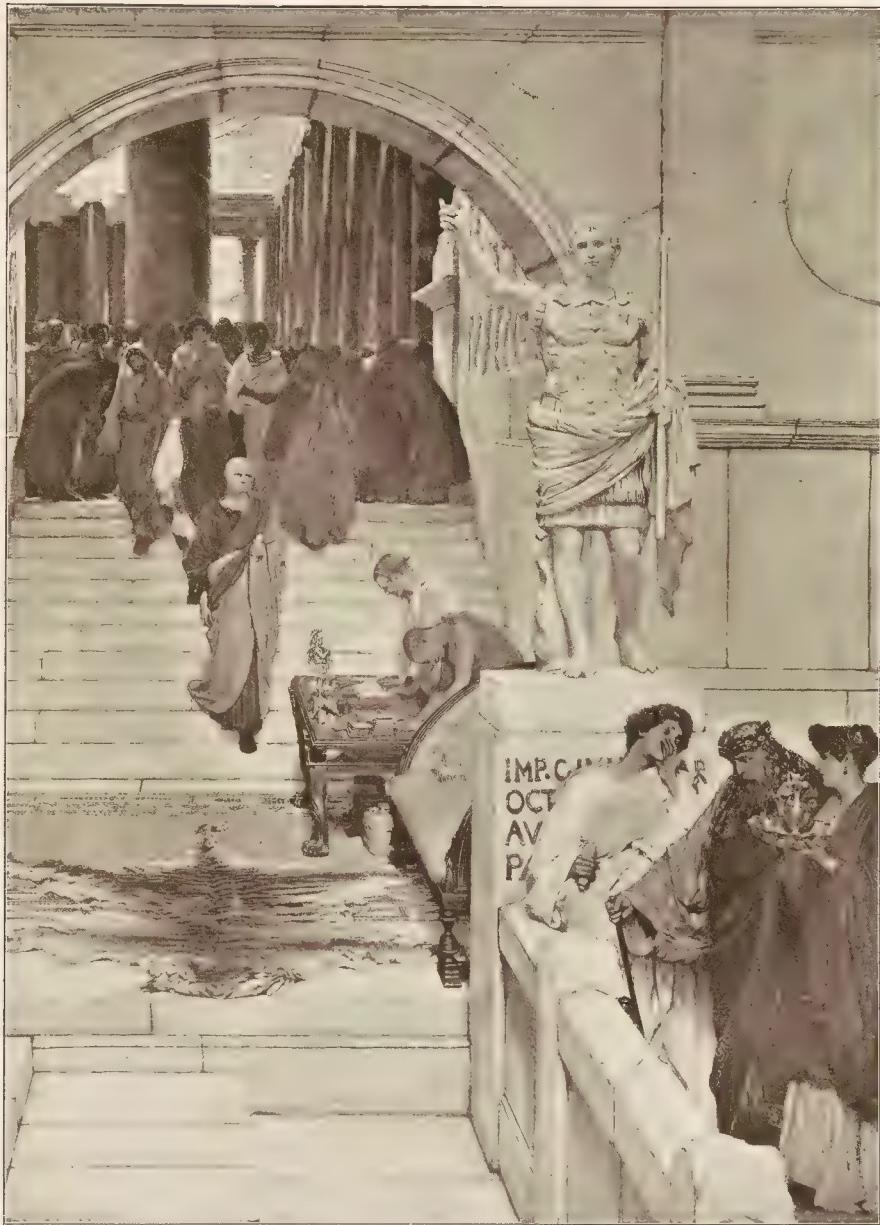
ALONE IN THE WORLD.

JOZEF H. ISRAELS.



AN AUDIENCE AT AGRIPPA'S.

ROMAN civilization reached its highest development under Augustus. The political supremacy firmly established, science and art were in full flourish. To the wise painter, whose predilection is always for the great antique, that epoch yields a congenial subject. He represents Agrippa, the victorious general and favorite of the Cæsar, preparing to give an audience. Draped in the toga, he descends the steps of a marble palace, a figure of dignified bearing, whose features express intellectuality and firmness. Citizens bow in respect before his passage; a small group in the foreground seems in waiting to submit a petition. The statue of Augustus is to the right of the entrance-arch. Alma-Tadema has become so famous for his virtuosic treatment of marble and materials that there can be no surprise at finding another perfect example of his art. His variations upon iridescent stone are minute; careful arrangement of decoration, archæological accuracy of detail ever accompany them. Of Dutch birth, he was a student at the Academy of Antwerp, but has become identified with the Royal Academy in London, in which city he lives in a most sumptuous house planned by himself.



GREAT BRITAIN.

AN AUDIENCE AT AGRIPPA'S.

L. ALMA-TADEMA.

TELLING GHOST STORIES.

THE kind of spooks with which the story-teller haunts the imagination of her listeners must be as different from the nervous, spiritualist inhabitants of the fourth dimension, as this plump Dutch Meiske is herself from the type of a professional medium. Maybe she invokes again the lore of Senta and the phantom sailor. Her girl companions are shivering at the weird tale, and even the two older women evince fixed attention. Everybody has stopped work, spinning-wheels stand idle, and the bowl in the lap of the matron is left with its contents unprepared. Telling gesture marks the climax of the story. The interior is in profuse daylight from the gauze-curtained windows in the rear. Forms and colors are vivid in this pleasing composition. Walter McEwen is one of the American colony of painters in Paris. His talent has found wide recognition, and has been illustrated again by the four canvases he sent to the Exposition. As a member of the jury of acceptance he has contributed to the work of the Department of Fine Arts.

UNITED STATES.

TELLING GHOST STORIES.

WALTER McEWEN.



THE EMPTY SADDLE.

BEFORE the balcony of a baronial manor a retainer has halted. He is mounted on a white animal and holds a riderless black horse by the bridle. Above, a lady faints, and would fall were there no arms to support her. A little howling spaniel is on the snow-covered ground. Eighteenth century costume, the bowed head of the rider, and the bleak winter landscape furnish inferences for the romance of "The Empty Saddle." Love, enemies, mortal combat, the sudden ending of a happy, perhaps a glorious, career might be its chapters. The artist means to convey them all to the imagination. Were there somebody upon the black horse, the story would not be touching. As it is, it appeals to sentiment, if it does not create it. The architecture is prominently treated. Form and color are sharpened by the snow effect. If pictures with a story arouse the interest of the spectator, it is oftener the story than its pictorial expression that accounts for it. Waller's effort is successful in both respects.



GREAT BRITAIN.

THE EMPTY SADDLE.

S. E. WALLER.

CHILDREN PLAYING WITH A SWAN.

THIS group was molded from the bronze original in the Park of Versailles. Three children are at play with a swan. The furthest one holds up a garland of roses, another has wound a ribbon round the neck of the bird and rides him, while a third one has one hand in the swan's mouth. Work probably by Van Clève (1645-1732). It is one of the groups adorning the Parterre d'Eau of that most famous of French gardens. Royal fancy created the place where a magnificent court could indulge in graceful and careless pastime. Princely vanity of the epoch attempted many imitations after the French model. The Republic of the present preserves it as national property, but conception and purpose both are of the past.



FRANCE.

CHILDREN PLAYING WITH A SWAN.

SEVENTEENTH CENTURY.

ANOTHER MARGUERITE.

WHEN the German poet gave form to his Faust idea, the tragedy's first part became a suggestion of all that is tender, of all that is pathetic in human relations. Dramatic conception of such truth, expression of such unsurpassed beauty, constantly lead to analogy of subjects where a painter treats the reality of life. Another Marguerite is judged. She is seated in a railway car on her journey to prison, with hands chained, under the guard of two armed men. A ray of light strikes her downcast face, she seems crazed, and even the soldier behind her betrays some compassion with the youthful criminal. The scene is plainly, sincerely rendered. The prisoner is a woman of the people; attitude and attire are closely observed. Her whole appearance is significant without being exaggerated. Crude woodwork and rough iron bars furnish the surroundings; daylight enters from the sides. Joaquin Sorolla gives Madrid as his residence; Parisian influence, however, seems not to be entirely foreign to him. He was represented at the World's Fair by several paintings, of which the above has been particularly admired.

SPAIN

ANOTHER MARGUERITE.

JOAQUIN SI ROLLA.



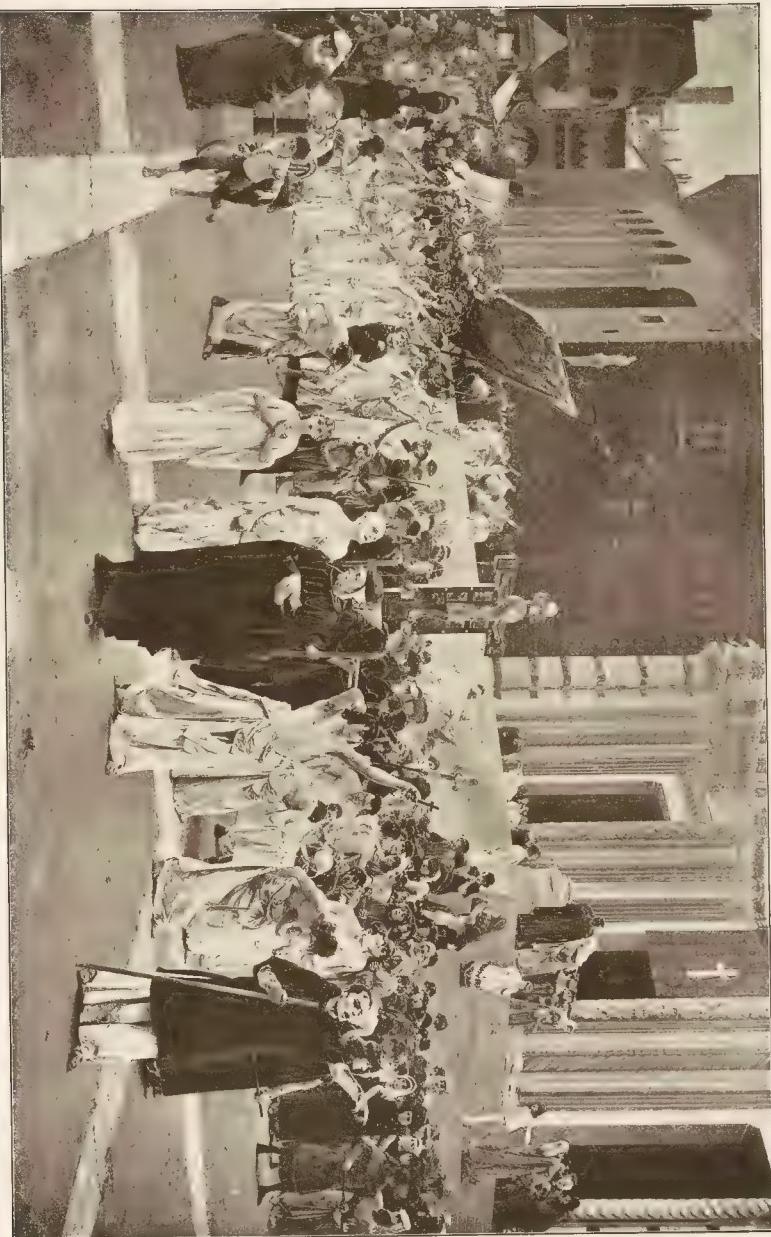
THE FLAGELLANTS.

CERTAIN records describe a sect of fanatics which existed in Southern Europe in the thirteenth and fourteenth centuries. They held that bodily self-punishment was of equal merit and necessity as baptism. In the large composition of Carl Marr a frenzied multitude passes before the portals of an Italian church. Men and women take part in the procession, scourge in hand, lashing their bare bodies until they are covered with vermillion wounds. The artist furnished in this work an ambitious measure of his talent, one that distinguished him greatly when he first exhibited it in Munich. He received a gold medal there. Carl Marr was born in Milwaukee in 1858. After preliminary studies in his native city, he found admission at the Weimar Academy and later entered the Academy in Munich, where he worked under Seitz, Lindenschmidt, and Gabriel Max. He is now himself a professor at that institution. During his earlier struggles a return to America did not bring the expected results. Occupation as an illustrator of magazines was finally secured by him and enabled him to return to the place where he now holds a highly honored rank. He is an indefatigable worker, always anxious to meet public approval. Many medals were given him at the various exhibitions. There was another canvas of his in Chicago. Under the title "A Summer Afternoon" it brought to view a cheerful scene in "out-of-door" style, quite in contrast with the somber "Flagellants."

UNITED STATES.

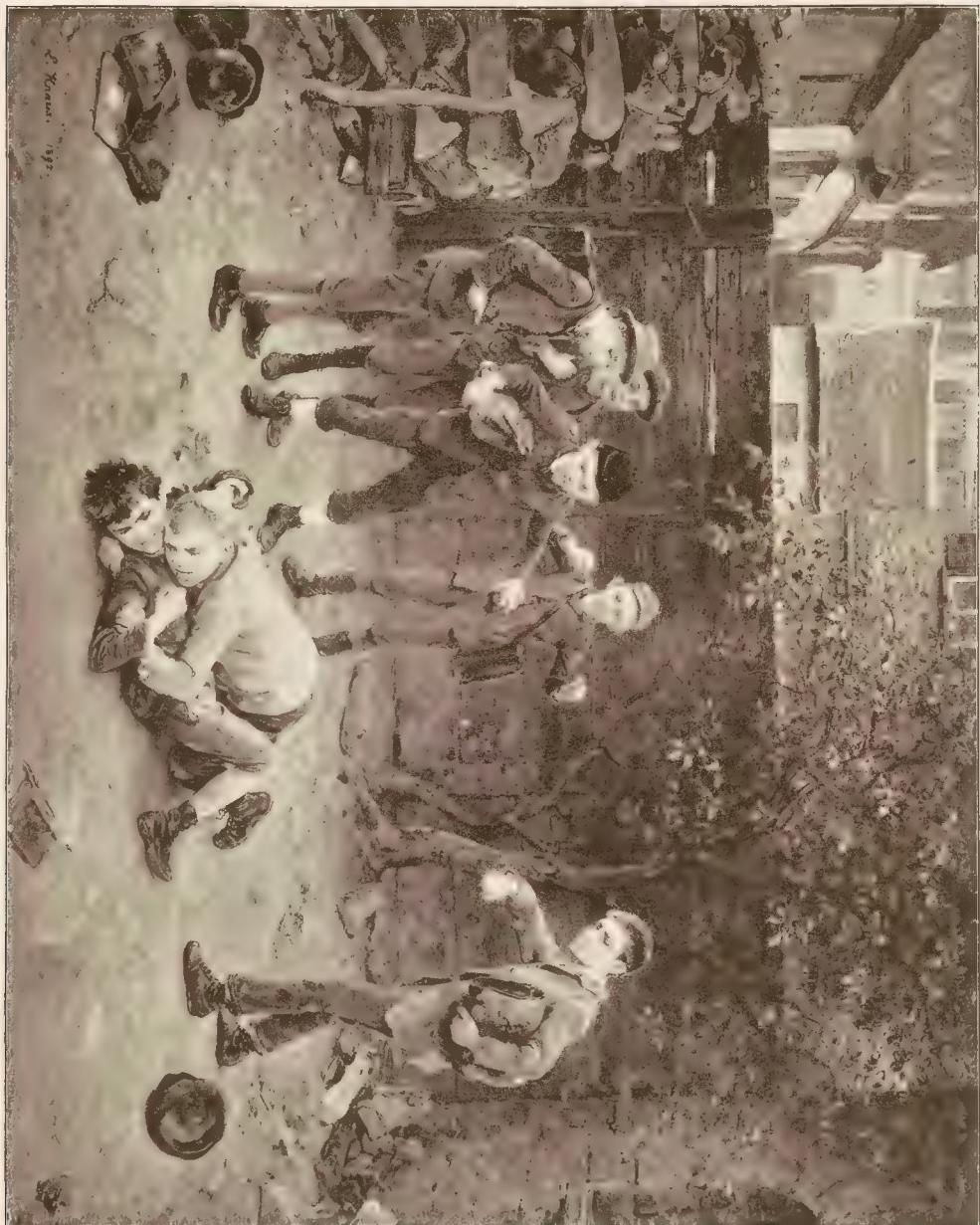
THE FLAGELLANTS.

CARL MARK.



THE FIGHT BEHIND THE FENCE.

HIDDEN from pedants or parents, a group of school-boys is in a corner to settle a quarrel in rough-and-tumble fashion. The two fighters are upon the ground, bitterly thumping and pulling at each other. Other boys, standing aside, watch excitedly the contest that as yet seems undecided. There is hardly more violence in the fight itself than in the expression of the onlookers, whose faces reflect passionate interest in some; pain, curiosity, satisfaction, or fear in others. The feeling is intense and the characterization distinct. A small tree on one side, a pile of logs on the other, the fence, and, seen beyond it, some gabled roofs form the background. Prof. Ludwig Knaus was considered a master of the Dusseldorf school of genre painting before he took up his residence in Berlin and his place in the academy of that city. His portraits of the German scientists Helmholtz and Mommsen were much noticed at the World's Fair. Born in Wiesbaden in 1829, member of several continental academies, he has received numerous medals during his long career.



GERMANY.

THE FIGHT BEHIND THE FENCE.

LUDWIG KNAUS.

HAILING THE FERRY.

AMERICA has long since recognized in this artist an ability that, although developed under French guidance, reflects credit upon the school of his own country. The externalities, if not the Paris date, would establish the subject as one of foreign and contemporary occurrence. Two peasant-girls stand by the bank of a river hailing the ferry that we see moored on the other shore. A cool, vapory, autumn atmosphere is over the landscape. The figures in the foreground are realistic, rather strong in line and movement. Wooded hills are in the distance. The lights are bright, a certain impression of dampness is noticeable, and the whole treatment suggests "plein air."

D. Ridgway Knight was born in the United States, and entered the Paris Academy of Fine Arts in 1872, where he became a pupil of the great Meissonier. He is among the best-known landscapists of American origin. Just as the many-colored American autumn woods have become a favorite theme for distinctively American artists, the soft, misty effects of French river valleys ever invite the painter there.

"Hailing the Ferry" is the property of the Pennsylvania Academy of Fine Arts, which lent it for the Exposition in Chicago. No other work of the artist was shown, so that the merit of this one may afford a full measure of the author's conception and treatment.



UNITED STATES.

HAILING THE FERRY.

D. RIDGWAY KNIGHT.

THE ANNOUNCEMENT TO THE SHEPHERDS.

MEDIÆVAL art fostered by a mighty church attained immortality; recent religious painters find oblivion in turning to the memories of belief. Occasionally one of them tries to instill new life into old faiths by adapting them to modern surroundings. The pious population of the Bavarian highlands has given to Fritz von Uhde fit models for his miracles brought down to date. He has chosen a group of rustics of his acquaintance in their every-day clothes to receive the angelic message of "Peace on earth, good will toward men." Only the bearer of the announcement is imaginary, according to the convention. Were it not for the peculiar light effect, the picture might well suggest a rehearsal of the peasants who act at Oberammergau. The kneeling shepherds to the right have a worshipful expression, while the angel's face beams with spiritual fervor. An endless perspective of sheep completes the scene. Fritz von Uhde is an innovator in the Munich school. His biblical compositions, always figured by modern peasant types, make concessions to French influence, so that the approval met with at Salon expositions is hardly surprising. His "Last Supper," an important painting, has made his reputation world-wide.



GERMANY.

THE ANNOUNCEMENT TO THE SHEPHERDS.

FRITZ VON UHDE.

YOUTH.

EVERY epoch evolves another conception of Arcadia. The traces of classic austerity, of florid renaissance, of baroque frivolity, or bulgy romanticism, have been handed down with its artistic images. Modern progress seeks a new expression of human happiness. Raphael Collin calls his pastoral "Youth." It is the caress of a man and a woman in a wide, sun-bathed valley, where a flock of sheep is wandering. The figures are almost nude, of unflattered anatomy and truthful pose. Simplicity combined with strength, as well as harmonious toning of warm color, are elements of this remarkable work. Light and life need not be imagined into it; they are there in powerful abundance. The composition is masterly, and might well be an example for the more pretentious and more artificial symbolists. Collin was a pupil of Cabanel. He sent to Chicago besides "Youth," the portrait of his father, and another large canvas, "On the Sea Coast." At the Paris Universal Exposition of 1889 he was awarded the Grand Prix.



FRANCE.

YOUTH.

RAPHAEL COLLIN.

AFTER THE STORM.

THERE were a great many among the visitors of the Art Palace at the World's Fair to whom a vision of the mishaps of farm life appealed more strongly than could have any artistic preciousity. The work of this Polish painter furnished a striking example of this fact, for it was always surrounded by soil-worn admirers. The landscape represents the edge of a field over which a storm has passed. Before it stand a man and a woman, peasants, who stare in speechless dismay at their destroyed crop. Another group approaches upon the road from the left. A grayish sky covers the endless plain, which seems to exhale some of its moisture into an already saturated atmosphere. The figures are well taken in their humble posture. Although the aerial perspective is not fully convincing, nor the technique very ingenious, the effect is fairly reached. Popiel, who lives at Cracow, had another picture on exhibition under the title, "A View of Zakopane."

POLAND.

AFTER THE STORM.

S. T. POPIEL.



THE WASP'S NEST.

THREE works of this famous painter were exhibited in the French Section of Fine Arts at the World's Fair. Among them the one reproduced above attracted attention most, and may be considered a perfectly typical Bouguereau picture.

A young woman is represented assailed by a battalion of winged cupids, who threaten her with their darts and seek to hold her a prisoner. The principal figure, standing, is partly draped, and recalls somewhat the pose of the Venus of Milo. As in other compositions coming under the appellation of ideal genre, gaiety and movement are considered here of first importance. Fanciful anatomy, tender coloration, a background covered with trees and flowers are characteristic. To enumerate reasons which have made this artist one of the best known of the epoch would be to attempt a definition of the laws of popular taste. Few galleries on either side of the Atlantic are without examples from his industrious brush. "The Wasp's Nest" was painted in 1890 for a Chicago collector, in whose possession it is at present. A biographical sketch of William A. Bouguereau will be found in another part of this book



FRANCE.

THE WASP'S NEST.

WILLIAM BOUGUEREAU.

INDIAN BEAR HUNT.

THE large bronze group represents the most exciting episode of a struggle between two American Indians and a grizzly bear. One of the men is in the terrible embrace of the animal; his left arm is between the teeth of the bear, whose claws are buried in the sides of the hunter. The other Indian has fallen upon the rocks; his arms are free and he is about to plunge a long knife into the body of the beast. There are also two cubs in the group, captured by the hunters—which howl and tear at their leashes. Classical sculpture has left in the Laocoön group one of its most glorious examples. There, too, physical pain and muscular effort are rendered in their greatest intensity, but with the added interest of tragic grandeur. Tilden's work carries no symbolical meaning; it is the direct conception of an actual hunting scene upon American soil. One is apt to shudder upon first seeing the bloody fight—an effect of utmost tension in artistic inventiveness.



UNITED STATES.

INDIAN BEAR HUNT.

DOUGLAS TILDEN.

A HOPELESS DAWN.

MOTHER and wife of the fisher have spent an anguished night waiting for the return of the boat. A howling storm kept alive their fear of the worst as the hours passed. When finally the day broke and their strained eyes could not discover anything but a raging sea outside, they gave way to utter despair. The two women are near the window in their little house on the coast. Seated with her back turned to the light, the older woman bends toward the girlish figure on the floor, whose head is buried in the lap of the mournful matron. The interior shows that the night has been spent in waiting for the absent one. A candle in the window has burnt down; another one upon the table is still lighted. The meal is prepared, but left untouched. On the window seat is a large, opened bible. Hope was in vain, a day of sorrow has begun. The painter treats the scene with breadth and feeling. A trenchant light effect is skillfully observed. This canvas had been exhibited at the Royal Academy in London before it was sent to Chicago, and on both occasions found many admirers of its genuine qualities.



GREAT BRITAIN.

A HOPELESS DAWN.

FRANK BRAMLEY.

A LADY IN FUR.

A CHARMING freedom characterizes the Society of Polish Artists. It is united, but there is no rigid subordination to a common standard. Each member seems to paint wherever, whatever, and however he chooses. "A Lady in Fur" is the study of a young beauty whose head emerges in coquettish movement from a large fur cloak that is loosely wrapped over her bare shoulders. A broad-brimmed hat gives relief to the bright-colored face. Of a still brighter hue, the fluffy cloak envelops softly the bust. Skin and stuffs are of delicate treatment. The lights play with the lights, depending upon a minimum of modulation, yet obtaining it. The manner of the artist is as chic as his model. His vision is alert to bluish shades. Among his six works exhibited at the Fair "A Lady in Fur" and "The Feudal Law," the latter a study of the nude in artificial lighting, have both found much flattering comment.



SOCIETY OF POLISH ARTISTS.

A LADY IN FUR.

F. ZMURKO.

STAG HUNT IN THE FOREST.

AUTUMN has added color to the woods, orange tinges mingle with the green of the leaves, and are seen again upon the surface of a pond. A stag has crossed the deep water; he is closely followed by the hounds, but prepares to give them another good run through the thicket. A huntsman has brought up his fine white horse and gives a horn signal to the fast approaching party. The riders are thus informed by fanfares of each incident in the chase. One of the sportsmen is seen as he comes through the branches. Paul Tavernier was born in Paris in 1852, became a pupil of Alexandre Cabanel, and has distinguished himself as a painter of hunting scenes. He is the more attracted to such subjects as he lives in Fontainebleau, surrounded by the marvelous forest, and is himself fond of the sport. Blooded horses and fine dogs are his delight. His canvas shows true movement and able treatment of men and animals. A medal was awarded him for two large compositions exhibited at the Salon of 1888.

FRANCE.

STAG HUNT IN THE FOREST.

PAUL TAVERNIER.



ASTONISHMENT.

A STUDY in animal life, however simple, can be made interesting, and has been treated repeatedly by this Belgian painter. He shows a large dog meeting a turtle that has found its way into the courtyard. They evidently are strangers to each other, and the dog gazes at the intruder with an astonished mien. His canine intellect seems intent upon solving the problem of the other's appearance, quite unfamiliar to his zoological experience. Swiftly brushed, bravely modeled, the subject is held within a limited scale of tan, red, and brown, relieved only by the green of a cabbage in the foreground. Charles Verlat, the late director of the Royal Academy of Fine Arts at Antwerp, excelled in the art of painting psychological observations of animals. It is quite probable that Van der Meulen is following in the steps of the master. He lives in Brussels, and has been the recipient of honors at various exhibitions. Another work of his was at the World's Fair under the title "Hunting in the Marsh."



BELGIUM.

ASTONISHMENT.

E. VAN DER MEULEN.

CHRIST IN THE HOUSE OF LAZARUS.

IN the full splendor of oriental color, and with tasteful indication of the opulence in the house of Lazarus, the attitude of the Saviour loses nothing of its noble simplicity. He is seated in the center, his face shaded by foliage above. At his feet Mary receives the sacred words in grateful emotion. Imposing human figures, rich nature, and close adherence to the biblical event are well brought into view. Where the western European schools would be absorbed in the study of shades and tonalities, we find with the Russians, as a rule, the desire for superbness a palette holding a great variety of colors strikingly used.

Semiradsky was born in 1843, at Charkow, had a scientific training, and is a professor of painting at the Academy of Arts at St. Petersburg. The "Christ in the House of Lazarus" is the property of that society, while his other picture seen at the World's Fair, "Phryne," was lent by the imperial household. The artist has added to his fame by the exposition of the two works mentioned, which were among the most important sent from Russia.

His frequent sojourns in Italy, Germany, and France brought him into close relation with the efforts prevailing in those countries, yet his talent is unquestionably representative of the Russian kind

RUSSIA.

CHRIST IN THE HOUSE OF LAZARUS.

H. H. SIEMIRADSKY.



IN ARCADIA.

HUMAN skin is a fine medium for color effects, especially for such complex ones as are produced by sunshine in the woods. The verdant ground tinges the forms with its reflex. Through branches and leaves the bright rays illuminate the flesh, at the same time the moving shadows of the foliage flit over the bodies in subdued hues. Life pulsates warmly in such a free festival of nature, adding to the splendor of carnation. Other bearings, as, for instance, how these women happen to be attitudinized, or which sort of vegetation their presence adorns, can be readily gathered from the reproduction of such a painting. The conception of the artist is too spontaneous, his work of too high an order, to require diagrams. Another canvas by Alexander Harrison, "The Bathers," seen at the same occasion, treats the nude in the evening glow by the sea. Still another picture by him, "The Amateurs," is reproduced in this volume.



UNITED STATES.

IN ARCADIA.

ALEXANDER HARRISON.

TRUMPETER OF CHASSEURS.

M EISSONIER'S laurels are coveted by many painters of military subjects. Uniforms abound in Europe; the armies are continually on the increase; no wonder, then, that more artists make the study of soldiers, horses, and paraphernalia a special study. The "Trumpeter of Chasseurs" upon his white horse is halted at the extreme left flank of a body of mounted troops. The horse is seen from front, and has its nose in the grass, while the rider, his head slightly turned to the right, looks into the distance. Behind the trumpeter is a group of officers talking to one another. Careful observation of figures and movement, as well as of equipment and detail, are so indispensable for the military painter that they can hardly be called salient features of any one work. Jose Cusachs proves himself equal to the chosen task. He had two other pictures at the World's Columbian Exposition, "Lancers on the March" and "Cavalry Crossing a Ford."



SPAIN.

TRUMPETER OF CHASSEURS.

JOSE. CUSACHS.

FRUIT SELLERS IN VENICE.

BASKETS filled with all sorts of fruit and laid out in the blazing sun of a Venetian street are as riotous a color-subject as one might wish for. Stefano Novo courageously approaches it, but turns his attention more toward the fruit-venders. They are two pretty girls, the one lazily posing in the doorway, the other seated outside the little shop arranging flowers on a hat. Both figures are picturesquely taken, perhaps somewhat idealized from the ordinary type one is apt to meet in the streets of Venice, but a certain local personality is not lacking in their appearance. The little corner where blossoms and leaves are scattered over the ground seems animated with fragrance and sweetness. The Polenta kettle steams, and everything is displayed temptingly. Prettiness is a purpose and a boundary for quite a number of the Italian painters of to-day. This scene presents itself with a smile, and claims a good-humored reception.

ITALY.

FRUIT SELLERS IN VENICE.

STEFANO NIMO.



MARIE-ADÉLAIDE OF SAVOY, DUCHESS OF BURGUNDY

THE statue of Marie-Adélaïde represents the Duchess of Burgundy as Diana, rapidly walking, accompanied by a hound which she touches with her right hand. She is draped in a short tunica, the crescent is in her hair, and her left hand is raised to her head. Over her shoulders hangs the quiver, marked with the arms of the house of Savoy: a Cross and Fleurs de Lis. Upon the base of the marble statue is the inscription of the artist: "A. Coysevox, 1710, ad vivum." The lady lived from 1685 until 1720; the statue was made therefore when she was twenty-five years old. It is now in the museum of the Louvre.



FRANCE

EIGHTEENTH CENTURY.
MARIE-ADELAIDE OF SAVOY, DUCHESS OF BURGUNDY.

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FATHER'S ADVICE.

AFTER the day's labor has been done a stonemason gives earnest counsel to his two daughters who are beside him. Seated upon the base of some public monument he talks with his head turned toward his older daughter, telling her, probably, that hard work and poverty are great virtues. The occasion for the sermon is quite near. On the corner of the same stone structure appear the figures of a young man in modish clothes and of a young woman who listens to his glib words. It may be presumed that the two speakers voice different theories. Their proximity should aid the women to decide. At the same time the spectator can make a choice. The painter presents the two groups cleverly, depending as much upon manual as upon facial expression. Placido Frances has treated an interesting genre subject in a manner which is easily understood and readily appreciated.



SPAIN.

FATHER'S ADVICE.

PLACIDO FRANCES.

SURPRISED.

CONSTERNATION has overcome the hilarious banqueters of a moment ago. Flunkeys and maid-servants had feasted upon the viands and wines of their absent masters, the ancestral portraits had looked down upon a noisy lot of domestics, when the unexpected return of the travelers put a sudden stop to the carousal. The surprise is none the less for the newcomers, who, instead of a quiet home, find a revel at its height. Everything is in confusion and everybody has a cry of terror upon the lips; even the fierce bulldog at the door has his jaws open and is eager to attack the disrupted company. The scene is comical in spite of the pained faces. Some of the guilty servants make futile attempts to hide, or seek protection with their neighbors. E. J. Boks, the painter of this "Surprise," presents a clever character study, strongly humorous, without falling into caricature. The furniture and bric-a-brac of the room are treated with painstaking accuracy.



HOLLAND.

SURPRISED.

E. J. BOKS.

CHRISTMAS BELLS.

FROM the top of an ancient church tower celestial joy is proclaimed. Winged messengers ring the bells, and the town beneath resounds with their carols. Pigeons flutter about the belfry, amongst the rafters of which they nest. The cool air of Christmas morning vibrates with gladness. There is much spirit in this lofty composition. It was painted in Paris from actual studies at Blois, in the old abbey of the Saint Sauveur. The stone monster in the lower right-hand corner comes from the Notre Dame church in Paris, and is in keeping with the Gothic architecture. The bells themselves must be each of a different epoch, the upper one having a Gothic border, and the one beneath ornamentation of Renaissance style. Bluish tints prevail in this picture, where the rigid forms of the monument and the animated figures are happily contrasted in a luminous atmosphere. Edward Howland Blashfield has spent nearly twenty years abroad, working in France, Italy, Egypt, and Greece. He studied under Leon Bonnat and was also benefited by the advice of Gerome and Chapu. Among his many productions the painting with which he decorated the northwest dome of the Liberal Arts Building at the World's Fair is a most important one. He is the author of several articles upon Italian art which were published in American magazines.



UNITED STATES.

CHRISTMAS BELLS.

E. H. BLASHFIELD.

TARANTELLA.

GRAPE growers in the Roman Campagna have gathered the season's harvest and celebrate the event exuberantly. Wine, music, and dancing are indulged in. The couple in the foreground dances the "tarantella," which is the title the artist has given to his picture. To the left a man and a boy play rustic wind instruments. At a table farther in the distance some young people make merry. A woman with a child in her arms and another onlooker stand in the porch above. The scene is lively, both in color and movement. It is a bright note of a local custom rendered by the artist with especial attention to the modeling of the principal group. Andres Garcia Prieto was a pupil of the Academy of Fine Arts in Madrid, where he was successful in several competitions for medals. He is a native of the Province of Burgos, from the government of which he received a stipend permitting him study in Rome. A large historical painting of his, "Caius Marius upon the Ruins of Carthage," is in Burgos. The same subject, in smaller dimensions, was again depicted by the artist for Don Carlos of Bourbon.



SPAIN.

TARANTELLA.

A. G. PRIETO.

LOVE'S DREAM.

UNTIL some great fortune-teller comes to interpret that dream the young painters of the age may go on being haunted by it, painting it, and losing themselves in the mysteries of art, love, and reminiscence. Amid cloudy vapor is the reclining form of a woman, over whom a chubby little cupid bends in seductive embrace. The head of the sleeping beauty appears in sharp profile as her lips languidly meet the kiss. Pink flesh, rounded forms, ringlets of the hair, bowed lips, and white wings are again material for the evocation. Dutch masters of the seventeenth century have been keen in their perception of the realities of life. Even to-day the school of Holland follows closely, often sternly, the aspects of immediate surroundings. W. J. Martens alone presents an undisguised fancy where his fellows have remained in the concrete. It figures in the catalogue as "the original," an indication that copies and reproductions have found a market. The artist lives in Berlin.



HOLLAND

LOVE'S DREAM.

W. J. MARTENS.

W. J. Martens.

THE EMBROIDERY LESSON.

CENTURIES have passed over Ghent without much changing the monuments or institutions of the old Flemish town. One of the landmarks there is the Beguinage, a quarter made up of nunneries and houses of retreat for religious maidens. Within the neat brick walls a community of women leads a saintly existence. The type is robust, of a pale pink and yellow complexion, and the ancient linen headgear is peculiar to their convent garb. In the picture a group of three is occupied with an embroidery. One of the Beguines offers advice to the others, whose experience with the needle is probably less complete. A high window sheds cool, clear light into the interior. Upon the plain wall is a little tablet with the inscription "God Sees Me." Louis Tytgadt, himself a native of Ghent, makes a faithful study of the scene. His vision is alert to blue and purple effects and his feeling for line is well developed. He has been the recipient of a gold medal in Belgium, where he exhibits annually at the Salon. The Ghent Academy of Fine Arts is under his direction.



BELGIUM.

THE EMBROIDERY LESSON.

LOUIS TYTGADT.

THE PRIDE OF THE FAMILY.

FRANZ SIMM is certain of popularity. His "Pride of the Family" presents one of those themes that have always attracted genre painters, and only need a slight touch of individuality to meet with success. In a stylistically furnished room a graceful group is paying homage to an infant. The old man in the center holds an interesting new-comer in his arms; to the right two young ladies in directoire costume are playfully talking to the baby, whose mother has knelt down by the cradle and proudly watches them. In the background, to the left, an old servant looks on with pleased countenance.

There is the usual humor in the scene, and the types are polished. Ornamental attitudes give importance to the attire, while the treatment of surroundings puts emphasis upon genuine French furniture of a century ago. The artist has imitated the stuffs with a delicate touch, and the chromatic scheme corresponds with the feeling of the picture.



GERMANY.

THE PRIDE OF THE FAMILY.

FRANZ SIMM.

A WALL FLOWER.

BOOTBLACKS and newsboys are the familiar subjects of this artist. He has watched them in many antics of their street life, and always renders accurately what they do. The "Wall Flower" happens to be doing nothing just at the time; his much-smiling attitude might mean mischief done. The painters' definitions of ambulatory boyhood do not rely as securely upon the use of color as on expert drawing. J. G. Brown is of English birth, 1831 being the year; received a student's medal from the Royal Scottish Academy in 1853, and has spent most of his life in New York, where he was one of the founders of the Water Color Society. He is also an officer in the Artists' Fund Society of that city and a member of the National Academy. Six of his works were hung in the American Section of Fine Arts at the Chicago Exposition.



UNITED STATES

A WALL FLOWER.

J. G. BROWN.

LUNCHEON UNDER THE TREES.

A GROUP of young people has selected the lawn under a large chestnut tree in the park as a place where their midday repast would taste well. They surround the steaming tea-kettle and appear in restful attitudes. The foliage above them is dense, affording good protection from summer heat and burning sunlight. It is good picnic weather which the little company quietly enjoys. A dog in the foreground seems to be awaiting his share of the meal. Maurice Réalier-Dumas was born in Paris, studied painting under Gerome, and obtained an honorable mention at the Salon of 1886. He was an exhibitor at the Paris Universal Exposition in 1889. His painting, "Luncheon Under the Trees," with which he was represented at the World's Fair, shows easy grouping and pleasing treatment of the landscape.

FRANCE.

LUNCHEON UNDER THE TREES.

M. RÉALIER-DUMAS.



EVEN SO.

A MONUMENT to patriotism, an invocation to future heroes, and a menace to the conquerors of Alsace and Lorraine, the group which bears the inscription of "Quand Même" is erected on a public thoroughfare in Paris, waiting for the spirit of revenge to become action. A sturdy maiden in the dress of the frontier provinces supports a falling soldier. She grasps his Chassepot rifle and turns with a fateful look toward the enemy beyond. Upon one side of the base of the group a Prussian helmet is in the dust; on the other a shield bearing the arms of the fortress of Belfort is crowned with a wreath of immortelles. The composition is agitated and effective. Marius-Jean-Antoine Mercié was born at Toulouse. He is a pupil of Jouffroy and Fulgnières. The medal of honor was awarded him in 1874. Two casts from works by him came to Chicago, the "Even So" and "David the Victor," the bronze original of the latter being in the Luxembourg.



FRANCE.

EVEN SO.

ANTOINE MERCIÉ.

ARCESSITA AB ANGELIS.

MUCH thought about the proper artistic conception of death has led the author of this picture to posit such a connection of the ideal with the real, the linking of earth with heaven. The dreadful legends of the dark ages, full of skeletons and of uncanny symbols, do not attract him. His is a gentler, more hopeful representation. The general effect shows a section of a rainbow with a cloud passing through it. The inert form of a woman is borne through space, in a transitory state of bodily salvation. Sister souls lift the departed upward. They are robed in "ashes of flowers." Halos of an original design, highly ornamental, crown their heads. Another peculiarity is found in the angels' wings, as the painter claims a construction of these appendages suited to each figure, and has for this purpose studied from nature a great variety of birds, bats, and butterflies. A group of cherubs holds up the ends of the gauzy shroud; one of them weeps for the friends left behind, and scatters down upon them immortelles as an offering of sympathy. Carl Gutherz went to Paris in 1868 to study his art. Recollections of the Civil War in America had given him the desire to paint battles, an intention which he abandoned, however, after having seen in Versailles an immense number of such pictures. The masters of the Italian Renaissance, especially Raphael and Paul Veronese, then inspired him with more peaceful ideals.

UNITED STATES.

ARCESSITA AB ANGELIS.

CARL GUTHENIG.



BRETON WOMAN.

IT was more than a curious coincidence that the official catalogue should have registered this work under the above title, which might be defined either by a woman of Brittany or a typical production of the painter. Either version is plausible. Jules Breton was born in Courrières in 1827. When he was sixteen years old he went to Belgium and found his first master in Felix de Vigne, at Ghent. Returned to Paris after visiting for some time the studio of Drolling, he exhibited for the first time in 1849. Three paintings by him were at the Universal Exposition in 1855, among them "The Gleaners," a then original theme. From that time on medals and honors were his reward, gradually increasing in number and degree until his membership of the juries ended his competition. His celebrity began early with the picture "The Benediction of the Grain," now at the Luxembourg Museum. He is a member of the Institute and Commander of the Legion of Honor, and has published several volumes of poetry and a book, "The Life of an Artist," which latter has been translated into English.



FRANCE.

BRETON WOMAN.

JULES BRETON.

HORSE FAIR AT ROTTERDAM.

THE scene is a horse market in a suburb of Rotterdam. Various types of the animal are presented to the buyers, but the large truck horse of the Netherlands breed predominates. The place is full of animation. Farmers and dealers discuss the merits of the quadrupeds, either examining them as they stand or watching them in motion. Bystanders take an interest in the trial trots. A policeman is seen ordering a boy away from the road. The morning air of a misty April day softens the outline of the buildings in the distance, yet the view embraces most of the space upon which the fair is held. Some of the horses near the foreground are closely observed, and the figures are good notes on local population. Landscape and spring trees are ably treated. Like most of his countrymen, the artist takes his subject from the life which surrounds him at home; most of his works containing studies of animals, especially horses. He lives in The Hague, and had three of his works at the Chicago Exposition.



HOLLAND.

HORSE FAIR AT ROTTERDAM.

O. EERELMAN.

MILDA, GODDESS OF LOVE.

SOME episode in Polish mythology has undoubtedly suggested this subject. The body of a man lies lifeless in a rugged abyss. Milda, the fateful sorceress, has lured into perdition her reckless victim, who knew naught but her charm. The nude figure of the fairy is seen striding over the corpse, her look and gesture betraying that she does not share the tender emotions kindled by her. The abode is wild and storm-swept; only the most valiant can reach it, to perish there in their vain craving for reward. Ever youthful and melodious, the evil genius tempts the wanderer to leave the safe path. The artist has well delineated a study of female anatomy. Movement and gesture are emphatically established; the surrounding branches and leaves support an augmented color effect of flesh-forms. Face and hands speak the unconquerable feeling. K. Alchimovicz heads the roster of the Society of Polish Artists. He sent to the World's Columbian Exposition a collection of his works, numbering five canvases, showing a versatile talent. History, landscape, genre, and the nude were to be found among his creations.



POLAND.

MILDA, GODDESS OF LOVE.

K. ALCHIMOVICZ.

FLYING ARTILLERY.

EFFICIENCY in modern warfare depends so much upon rapid change to and from the place of action, that mounted artillery has become a great factor. Gunners as well as drivers are on horseback, to dismount only when the batteries are in position, and to disappear again after the cannons have been fired. Esteban's picture shows such a troop speeding over the field in the direction of the spectator. In the lead the commanding officer, a martial figure, holds his sabre in his outstretched right as if to indicate some order. The idea of a furious gallop is strongly conveyed. Horses and men seem to be fiercely given up to the plunge and dash of motion. Flying dust almost envelops the ones behind. In the perspective, thick, white smoke is over the ground, probably caused by the fire of some other body of troops. The scene is ablaze with spirited action. Instantaneous drawing of the animals is apparently based upon the truthful observation of the artist. Enrique Esteban y Vivero lives in Madrid, and is one of the most distinguished military painters in Spain.



SPAIN

FLYING ARTILLERY.

F. ESTEBAN Y VIVERO.

CELESTIAL HARMONY.

A SLENDER female figure plays upon a viola, accompanying the song that rises from her lips. Laurels and a large star-spangled nimbus crown her uplifted head. The celestial musician stands with outstretched wings before a dark background, relieved by an ornamental design. What emotion there is in the harmony finds a reflex in that face; or is it the sentiment animating the angel that resounds in the chord? Pictures have worded titles. Such a paraphrase of a subject painted with art can hardly be more precise than the descriptive interpretation of a motive musically expressed. The author of the composition called "Celestial Harmony" might have suggested more of his ideal by footing it with some bars of tone symbols. Conception and treatment of this theme are of decorative simplicity and pictorial elevation. C. Mariani is a Roman. Two of his works were seen in Chicago, the other being "Io Triomphai."



ITALY.

CELESTIAL HARMONY.

C. MARIANI.

JOAN OF ARC.

THE visionary maiden of Domremy is half-sitting and half-kneeling upon the grass-grown earth, her hands folded and her eyes looking up into space. In the spell of her day-dream she hears the voices and beholds the dim apparition of angels commanding her to save the country from its foes. She will rise to begin her journey to glory, to death, and to beatification. The plaster statue was molded for the Chicago Art Institute from a work in the Luxembourg. At the time of his death the sculptor, Henri Chapu, had conquered as high a rank as any held by his contemporaries. Born in Mée, his early studies were made under the direction of Pradier, Duret, and Léon Cogniet. In the year 1855 he obtained the Prix de Rome, and from then on he was always a favorite for honors. He was a member of the Institute of France and a Commander of the Legion of Honor.



FRANCE.

JOAN OF ARC.

HENRI CHAPU.

OLIVER TWIST. HE WALKS TO LONDON.

DICKENS could hardly have found a more sympathetic interpreter for his much-suffering Oliver. The road to London connects for the boy a dreary past with a cruel future. He walks along with a bundle under his arm, his eyes scanning the distance ahead. A flock of sheep grazes by the roadside, and a shepherd's dog runs about. Oliver Twist has bright, sensitive features, not the face of a vicious outcast that the world tried to make of him. James Sant is a portrait-painter of fame, especially felicitous in his studies of children. He was born in London, 1820, was a pupil of Varley, and is a member of the Royal Academy. The royal family appreciated his talent by giving him many commissions. Among his titles is that of Principal Painter in Ordinary to Her Majesty. A career as long as Sant's cannot be but prolific. He first entered the Royal Academy in 1840, was elected an Associate in 1862, and became an Academist in 1871, his diploma work being "The Schoolmaster's Daughter." His contributions to the annual expositions in London have been regular. The Paris Salons usually contain some canvas of his, and both the American Universal Expositions had works signed by him.

GREAT BRITAIN.

OLIVER TWIST. HE WALKS TO LONDON.

JAMES R. SANT, R.A.



FOLLETTE.

THE traditional Italian Columbine could hardly have excelled in pantomime this highly modern damsel to whom the painter gives the name of Follette. Her charm is frivolity, and she exercises it in make-up, attitude, and a smiling glance. A flounced skirt of curious proportions, scant and ample where least expected, high-heeled slippers, a beribboned staff, and a none the less carnivalesque hat are parts of the costume. She poses before some steps of an entrance, in full light, each joint of her extremities playing a conspicuous part in the ensemble effect. Flowers are strewn upon the ground. Drawing, coloring, model, and artist—heavily delicious. T. Spiridon had another life-size figure at the Chicago Exposition. Its title, "Sappho," might not perhaps recall to the mind of many the widely known and much reproduced lady in fancy dress, consisting mostly of black tights. She descends a flight of steps and holds a mask in one hand. The two subjects are akin, and have met with favor.



ITALY.

FOLLETTE.

T. SPIRIDON.

SOUVENIR OF ITALY.

THE traveler on his return from the sunny country will always associate with its memory the chief impression received there, and that especial observation is at the same time characteristic of the mind which treasures it. Neither the peculiarities of southern life nor the grandeur of an ancient civilization are foremost in Léon Herbo's recollections; his suggestion lingers upon the charm of two youthful beauties whose features he portrays. They lean lazily over a marble balustrade, upon which flowers and ripe fruit are spread. One of them holds between her fingers a cherry-pit ready to be shot at some unseen target. In the background an azure sea stretches to the horizon, leaving in view a narrow ribbon of sky. Only the upper parts of the figures are seen. They are plump, sculptural types, with vague smiles upon their lips. Yellow hair and brown locks are contrasted, as are the respective flesh-tints of the blonde and the brunette. Scant drapery suits the warm climate. The color effect obtained is of clear and wide gradation, accentuated by the deep purple-red of the cherries. Numerous awards of medals form the record of Herbo's participation in expositions held at Algiers, Ghent, Caracas, Tunis, Cologne, and Paris.

BELGIUM.

SOUVENIR OF ITALY.

LEON HERBO.



OUR LADY OF THE ANGELS.

THE Madonna stands upon a bank of clouds holding in her arms the Christ-child. Little angels are grouped at her feet, their eyes lifted in adoration toward the divine apparition. The infant Jesus stretches out his arms as if to bestow a blessing. The uniform talent of the painter applies the same refinement to religious subjects as predominates in his mythological or rustic compositions. The standard has been set by himself and he maintains it with great regularity and success. "Our Lady of the Angels" was one of three Bouguereau canvases seen at the World's Columbian Exposition. Both the others are reproduced in this volume. "The Women at the Tomb," also a holy theme, is more dramatic in the personification of the three Marys overcome by their grief. They are in the entrance to the crypt, in the lighted interior of which an angel appears.



FRANCE.

OUR LADY OF THE ANGELS.

Wm. BOUGUEREAU.

ROMEO AND JULIET.

ONCE upon a time there lived in Verona a loving pair whose families did not approve of the marriage. The pathetic story has been given to the world by a great poet long ago. It has been performed since by innumerable actors, musicians, and sculptors, regardless of limitations or latitudes. Painting found in the personages of the drama a perennial suggestion, reformulated once more by the St. Petersburg artist. The lovers have met in a moonlit hall, and are represented in the ecstasy of their caress. Of course they are as beautiful as an image can be made. Superlatively tender the Juliet leans upon his shoulder, her adoring eye lifted to the face that is bent on her brow. A touch of sadness is in that silent gaze. Soft light enters through an ivy-grown opening from the left, and spreads a pearly illumination over the features of the girl. The velvet and satin of the robes take an iridescent sheen. C. E. Makowsky is justly counted among the best masters of Russia. His contribution to the World's Columbian Exposition was important both for the number and for the merit of his works. "The Toilet of the Bride," by him, is reproduced in this publication, with biographical notice.



RUSSIA.

ROMEO AND JULIET.

C. E. MAROWSKY.

A DRAMA OF THE WOODS.

A GLANCE over the Norwegian exhibit of fine arts convinced the visitor at once that there is a young school of painters who are neither orientalists nor archaeologists, but who work hard to master the subjects with which their northern country abounds, as every other does, and who strive to impress their creations with a character the authenticity of which can not depend upon precepts in vogue elsewhere. Icy atmospheres refract light into effects unlike those of other climates; nature there takes on hues that would not be the same under different physical conditions. Since all life is influenced by the surroundings, art must be. Uchermann's picture shows a snow-covered ground, where a moose succumbs to a pack of hungry wolves. The larger animal is helpless, exhausted probably by a long flight through the deep snow. Fiercely attacked on all sides, its agony will be short, for the wolves are about to devour their victim. Nothing but a struggling group of animals breaks into the monotony of the bleak stillness. There is strength and agility in the movement of the carnivora; the different beasts show varied muscular action and diverse furs. The landscape is a cold desolation keenly treated. The "Drama of the Woods" was the only work contributed by the artist.



NORWAY.

A DRAMA OF THE WOODS.

M. UCKERMANN.

CHERRIES AFTER THE BATH.

BOUGUEREAU has many followers who paint, as he does, half-dressed people, placidly or smilingly airing themselves, always cleanly and generally comfortable. Two figures compose the picture "Cherries after the Bath"—a young girl drying herself, and a child offering some cherries to the older companion. There is nothing vehement about the pose, the flesh-tones, or the light; they recall the mild subjects, sweetly treated, as they have come in numbers from the same school. Francois-Alfred Delobbe was born in Paris, was a pupil of Bouguereau, and received medals in 1874 and 1875. His yearly contributions are remembered by habitués of the Paris Salon. "Cherries after the Bath" dates from 1892, and shows that the painter does not leave the road once chosen. The seated figure bends forward and seems more interested in the child's talk than in the immediate action. To the left a quiet body of water is seen, bushes and slender trees line the shore, a basket with fruit is upon the grass to the right. A summer sky is over the landscape.



FRANCE.

CHERRIES AFTER THE BATH.

F. A. DELOBBE.

NYMPH AND CUPID.

THIS cast was modeled after a bronze group in the Park of Versailles. The nymph is reclining and leans with her right arm upon a sea-shell. An opened scroll which she holds shows upon one side the drawing of a plan, upon the other appears the inscription, "Phil. Magnier, F." The figure is almost nude; a wreath is on her head; with her left hand she touches the shoulder of a cupid who stands beside her blowing into a shell trumpet. Magnier has peopled the Versailles Park with many of his creations. He lived from 1647 until 1715.

FRANCE.

NYMPH AND CUPID.

MAGNIER.



GIRLS GOING TO THE PROCESSION.

IN the Auvergne country, as in all the less accessible districts of the republic, customs of former times are faithfully observed, none more so than the celebration of holy church-days with stately processions. There is to be one this fine summer morning, and a group of girls wanders across the mountains to join in the pilgrimage. They are dressed in pure white and some of them carry emblematic lilies. The figures so often depicted by this artist in their reverentially rustic appearance now seem infused with a spirituality still more pronounced. As always in the works of the master, his landscape rivals in charm his people. The sun coloring a fine mist gives a very delicate effect. Human form and the radiance of nature seldom find an interpreter whose talent for both is so thoroughly poetical. Jules Breton has the sentiment of the ultimate; whether it be the gathering of the harvest, the waning day, or the toiler singing the completion of her task, he is quite intent upon the grace of climax.

FRANCE.

GIRLS GOING TO THE PROCESSION.

JULES BRETON.



LANCERS ON THE MARCH.

ALL of the three paintings sent to the World's Fair by this Spanish artist illustrate scenes from military life, cavalry troops being the particular subjects of his predilection. The front rank of a body of lancers are near the foreground of a dusty road, in the perspective of which the rear of the column is lost. Half a dozen of the soldiers with their horses are clearly delineated; that is to say, a regulation uniform is visible from slightly different angles. Between the more or less uncovered boots more or less of the army vehicle shows. There also are facial indications between the helmets and capes. Fanions in three stripes droop from the lances. As a result one beholds the desired effect of "Lancers on the March." There is, of course, some earth, with some sky behind. The interest is directed, however, to the cavalcade as it files from far to near, harmless for the moment, but with the complete outfit of warfare.

SPAIN.

LANCERS ON THE MARCH.

C. CUSACKS.



VENETIAN TERRACE.

GROUPS of leisurely people are seated at little tables of a café in the open air. The terrace overlooks a Venetian lagoon and is prettily situated near the water. Gondolas pass by upon the smooth, greenish surface. In the distance, on both sides, the dim outlines of buildings are visible. No one seems to be present for any other purpose than to enjoy the afternoon air or the fine view. The painter, Manuel Dominguez, whose other canvas, "A Royal Ball," is also reproduced in this publication, was born in Madrid in 1844, began his studies there at the School of Fine Arts, received a government pension and went to Italy in 1865. Two pictures of his now in the Madrid Museum were painted in Rome. He obtained several medals at expositions in Paris, Vienna, and Munich, was decorated with the Grand Cross of Isabella the Catholic, is Commander of the Order of Charles III, and became a member of the San Fernando Academy. Among his best-known works are the mural paintings in the palace of the Duke of Medinaceli, and in the church of San Francisco at Madrid.



SPAIN.

VENETIAN TERRACE.

MANUEL DOMINGUEZ.

THE HUNT BALL.

SUCH a throng as could be found "in function" at a fashionable ball. Mostly French types, the dancers wear evening expressions and society clothes, both of the correct fit. Shapely busts, light gowns, flowers and jewels are in groups with the red coats, the stiff linen, and the groomed looks of the men. The gathering seems politely animated. Perhaps the day's sport, or the talents of a chef, have almost overcome that habit of bored abandon of the select. There is enough illumination to permit of corrected complexions, undoubtedly well treated by the ladies, since the depicted skin does not betray the cause of its luster. Most of the figures are said to be portraits of well-known people. The picture was painted several years ago, and has become quite familiar to the public. It is one of five that the artist had at the Columbian Exposition, two of them being portraits, the others bringing to view scenes from the life of carefully dressed people. Jules L. Stewart excels in this genre, and is one of the most sought-after Paris-American painters.

UNITED STATES.

THE HUNT BALL.

JUDGES L. STEWART.



BATTLEDORE AND SHUTTLECOCK.

THE shuttlecock is in midair, attracting the eyes of the player and her mates. A nursery interior is represented in sumptuous appointments. Tiled floor, straight-lined wall panels, and stitched fancy-work upon silks and stuffs; everything is in neat arrangement. The figures pose nicely within. It may be presumed that after having played battledore and shuttlecock long enough they will be able to face the world in the sterner game of lawn tennis. In drawing of materials Mrs. Laura Alma-Tadema employs, if not the style, at least the painstaking minutiae of her illustrious husband, in whose studio she works. The lady is English, without having become classical through association. Her work has found notice in the Expositions of the Royal Academy in London and in the Paris salons. Three of her compositions were at the Art Palace in Chicago, all of them lent by their owners. The catalogue contains the enumeration of canvases by the Royal Academician, by Mrs. Alma-Tadema, and by Miss Anna of the same name.



GREAT BRITAIN.

BATTLEDORE AND SHUTTLECOCK.

Mrs. ALMA-TADEMA.

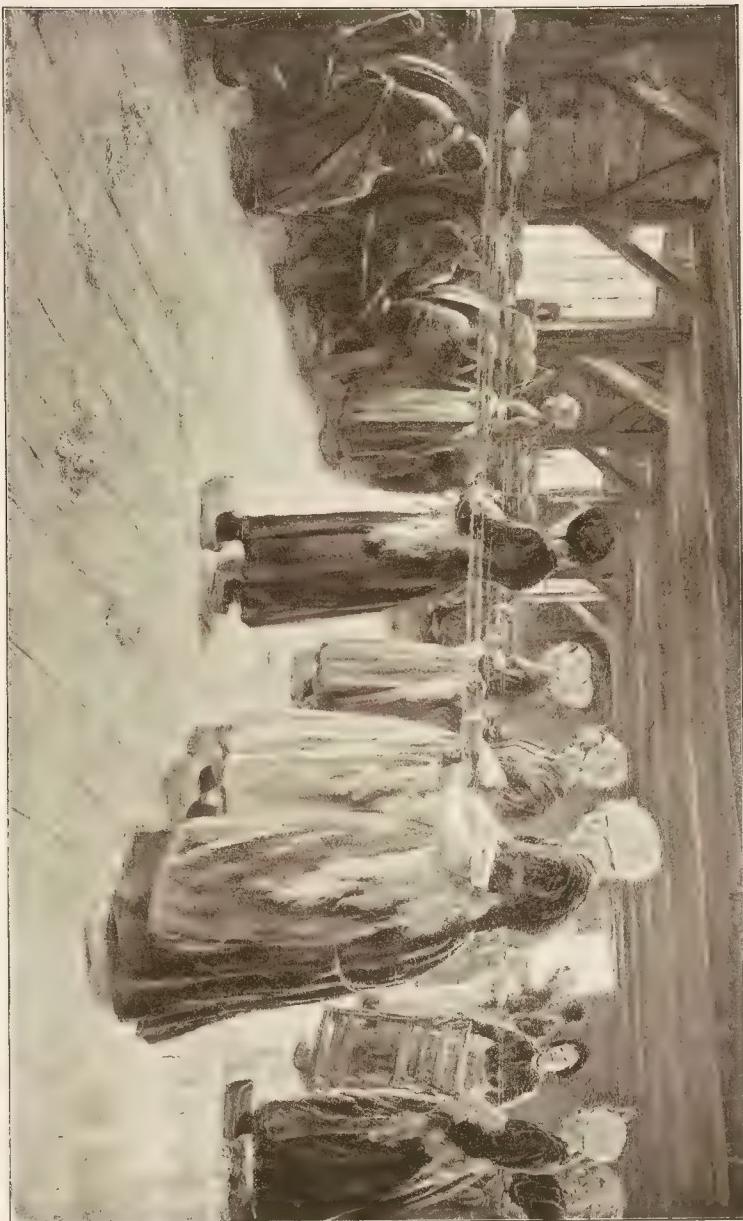
FLAX SPINNERS.

CONTEMPORARY painters of all nations find themselves attracted by Dutch scenes to such an extent that few phases of the simple life there are without expression in art. Women are busy in a large barn where a row of children keep spinning-wheels in motion. The threads lengthen as the spinners step backward. Each figure is completely occupied by the handiwork; the glare from the windows seems to be over a silence marked only by the burr of swelling spools and the steps of wooden shoes upon rough planks. Breadth of style and truthful light effects are notable in this picture. Max Liebermann is to-day one of the most eminent German artists. He was born in 1847, in Berlin. His first studies date from Weimar; subsequent years of his brilliant career saw him in Munich and Paris. The French National Society of Fine Arts elected him to full membership. A medal of honor at the Paris Universal Exposition was awarded him. Works of his were acquired by the Royal Pinakothek in Munich and by the Berlin National Museum, the "Flax Spinners" belonging to the latter.

GERMANY.

FLAX SPINNERS.

MAX LIEBERMANN.



CHRIST AND THE WOMEN.

THE figure of the Saviour is seated upon a stone bench where four women have gathered to listen to his sacred words. They have brought an offering of wreaths and flowers, and are absorbed in the contemplation of Christ. His message of spiritual love and chaste abnegation opens to them a new horizon of life, inspires them with a consoling hope for eternity. Mild twilight is over the hills of Palestine, the air is laden with the fragrance of the fertile earth; a feeling of peace accords with the revealed truth. The profile view of the speaker discloses in sharp outline a face marked with pure, sympathetic intellectuality. Dark hair falls straight over the prominent forehead, the nose is delicately shaped, the fine lips are shaded by a beard. Broad gesture opens the expressive hands. The ample garment is simply draped over the shoulders. Facing the divine man, the listeners are of a more human, perhaps more sensuous, beauty. They represent faith at its very inception, the belief that is to be the salvation of generations to come. The artist uses an eloquent method with which to impress and to fix his conception upon others. "Christ and the Women" was lent by the Vienna Academy of Fine Arts.



AUSTRIA

CHRIST AND THE WOMEN.

A. D. GOLIZZ.

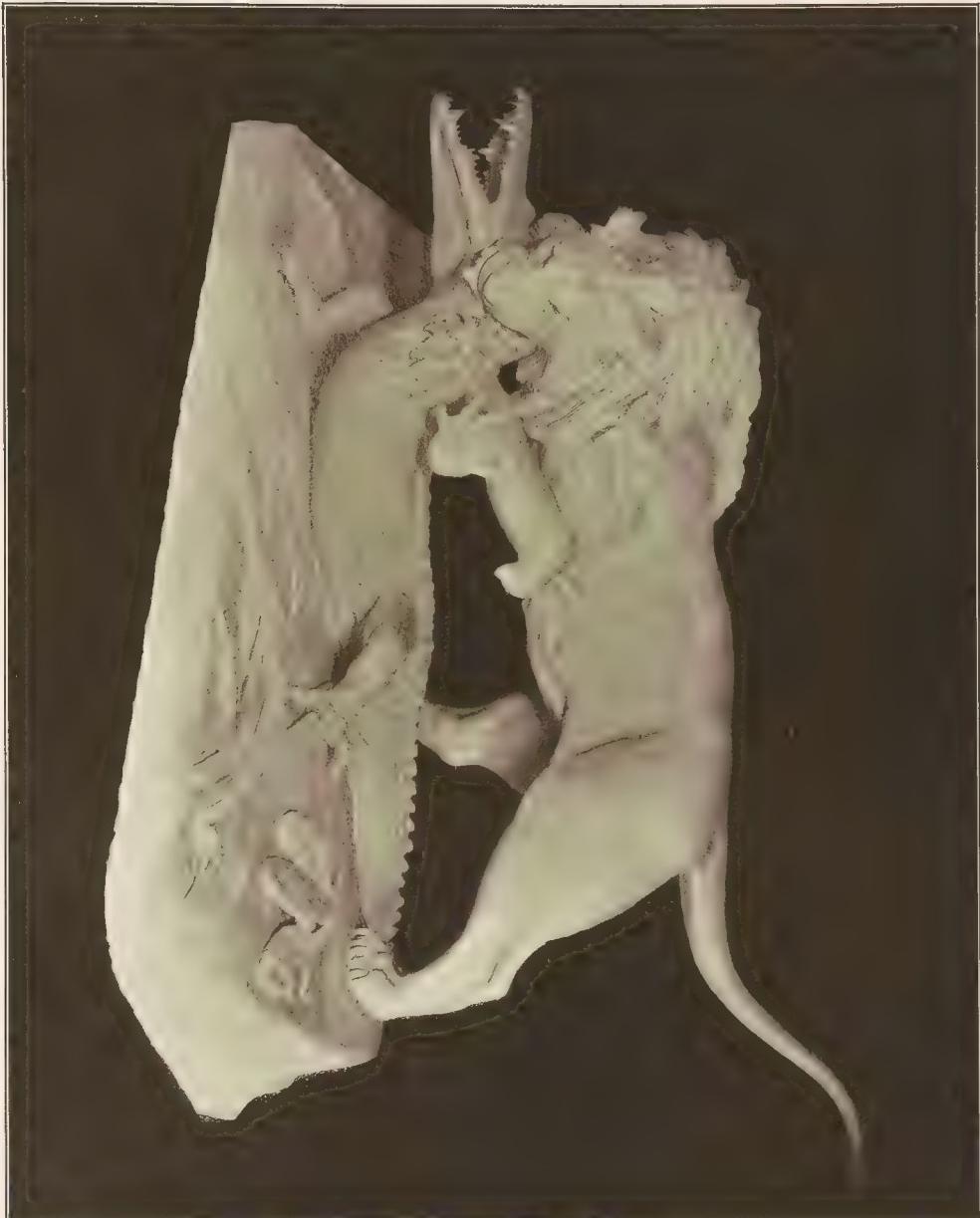
LION STRANGLING A CROCODILE.

ON the banks of the Nile a fight between a lion and a crocodile is being concluded. It is a rare conflict, that ends in the defeat of the amphibious animal. The lion clutches his victim at the only place where superior strength can overcome the well-protected crocodile. The sculptor has executed a number of strange zoological combats, three of which figured at the World's Columbian Exposition. Besides the two casts destined for the collection of the Art Institute in Chicago, and reproduced in this volume, there was a bronze group of "Eagle and Vultures in Dispute Over a Dead Bear." Auguste Cain is a native of Paris. He obtained a third medal at the Salon of 1851, and other medals at the expositions of 1863, 1864, 1867, and 1878. He is also an officer of the Legion of Honor. As a sculptor of frenzied beasts he has few equals. His imagination knows no boundaries, and his modeling is vital.

FRANCE.

LION STRANGLING A CROCODILE.

AUGUSTE CAIN.



MASS IN BRITTANY.

THE sacrifice of the mass is being celebrated in the village church. Kneeling worshipers are under the spell of the Agnus Dei as the solemn chords peal forth from the organ. Their religious emotions, too, are a harmony—the chant of inspiration and of beatitude, of fervor, resignation, piety, awe, and adoration—each face and every figure a pure, sonorous note. Daylight floods the simple nave, bringing out strongly the peasant types in holiday attire. The ancient head-dress of Brittany frames the features of the women. Fine characterization of physical and mental individualities is well perceived. The sentiment of the painting is calmly but firmly sustained. Walter Gay is the descendant of a Massachusetts family, to which belonged also William Allan Gay, one of the earlier American painters of note. His course of studies led him to the atelier of Bonnat, and he is still a resident of Paris. Canvases of his were at the Centennial Exhibition in Philadelphia. He sent four works to Chicago, all showing remarkable talent and earnest ambition.



UNITED STATES.

MASS IN BRITTANY.

WALTER GAY.

CONVALESCENT.

THE little boy sits up in his bed, his hand holding some flowers that the old nurse has just given him. She looks upon her charge with a kindly smile. The painter represents here his own child and a faithful servant of his household. He strives, according to his own words, to give to his portraits the highest characterization in attitude and physiognomy, a sound realism and an intimate expression, full of life, true to life. Herman Behmer began his studies in Berlin, went to Paris in 1856, and became there the pupil of Thomas Couture and of Hippolyte Flandrin. After many travels he settled in Weimar. He is best known for his portraits, either in oil, water-color, pastel, or charcoal. The imperial family of Germany has commissioned the artist repeatedly to paint portraits, and the five oldest sons of the emperor, as well as the emperor himself, have sat for him. During the fifty years of his career a great number of other works have been produced.

GERMANY.

CONVALESCENT

HERMAN BEHMER.



THE IPHIGENIA.

THE frigate is anchored in the roadstead of Toulon, the fortified harbor from which the French Republic sends her navy through the Mediterranean. She lies trim and graceful in smooth water, her tall masts and neat rigging making her appear very different in outline from the frowning battleships more recently constructed. While these floating monsters would seem almost too weighty to move, the vessel that depends for a great part of her speed upon the wind has even in repose some of the features of a swift seabird. Some small rowboats and tugs surround the Iphigenia; other shipping is in the distance. The marine is painted by Eugène Dauphin, who was born in Toulon, became a pupil of V. Courdonan, and whose paintings were distinguished with medals at the expositions of 1888 and 1889.



FRANCE.

THE IPHIGENIA.

EUGÈNE DAUPHIN.

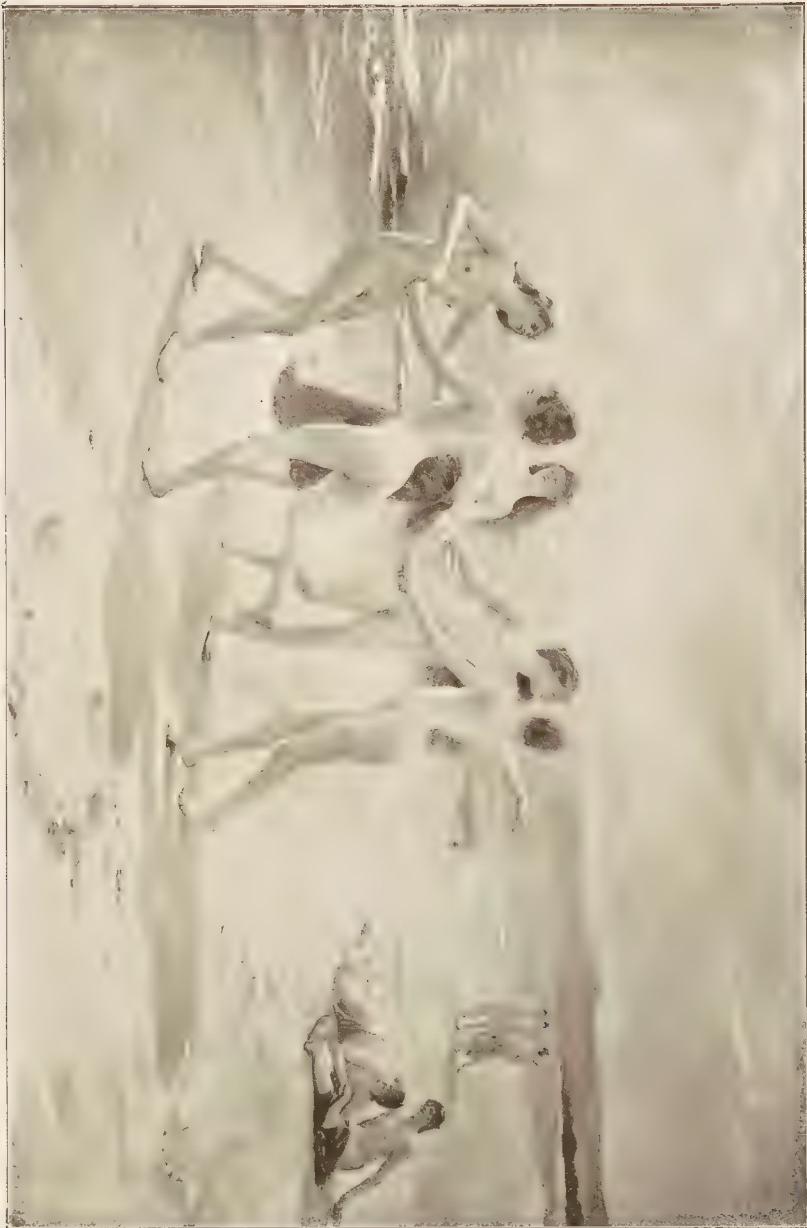
ON THE SEASHORE.

FREE and luminous this creation of a healthy art depicts a variation of nude figures glowing in sunset color. Young women bathers dance a round upon a sandy beach; smaller groups look on from the distance, and are motioned to by the others to join in the sport. The lithe forms move in graceful agility through a whole scale of attitudes. Through a covered sky the last rays of day come over the glistening waves. The atmosphere is resplendent with prismatic hues, light purple and yellow prevailing in the tone. Raphael Collin looks at wide nature with eyes unbiased by soulful illusions—his sensation is fresh and vivid. Of the three works exhibited by the artist in Chicago, "On the Seashore" was the largest and most striking. One of the others, "Youth," has also found a place in the present publication, with some notes on the artistic career of its author.

FRANCE.

ON THE SEASHORE.

RAPHAEL COLLIN.



EVENING SONG.

SUNSET glow gilds the sky over a wide plain. A reposeful group chants a hymn to the evening splendor, or else the painter means to convey thus his own ode to nature. The central figure stands with hands folded and eyes downcast. To the left a young woman reclines, holding a lyre. Another maiden sits upon the rocks in the foreground, while farther on a couple, in silent contemplation, leans against the trunks of trees. It is a song without words, even without music. No direct reference to legendary stanzas is made. Form and color are harmoniously brushed into vision. Warm light pervades the landscape and defines the draped figures. A composition of some quiescence is felt. F. Zmurko is a member of the Polish Society of Artists, whose department at the World's Columbian Exposition was quite large. He was represented by three works, "A Lady in Fur," "The Feudal Law," and the "Evening Song." Reproductions of both the other canvases will be found in this publication. The range from intimate study of a subject to vague idealization is covered with much talent.



POLAND.

EVENING SONG.

F. ZAMURKO.

THE WORST OF ALL.

THE little exile who stands with her face averted, weeping over her sins, is pointed out to a group of children as the worst of all. Everything had been calm and peaceful in the sewing circle under the shady porch when the girl became unruly. She was asked to stand outside, and is now used as a horrible example for the well-behaved children. The remaining ones seem either amused at their pouting companion or listen with much attention to the lesson which their teacher draws from the incident. Pretty juvenile faces evince, each in a distinct manner, their interest. The pleasing ensemble contains gaily colored materials set off against an interior of shadow. Southern warmth and Venetian ease furnish again the theme for an attractive genre, as they do also in the two other pictures by Stefano Novo, which were seen on the same occasion in Chicago, under the titles of "Fruit Shop in Venice" and "Fruit Sellers in Venice." The latter one is reproduced in this publication, and can be easily traced as coming from the same brush.



ITALY.

THE WORST OF ALL.

STEFANO NOVO.

THE FEUDAL LAW.

SUCH a subject is meant to be a reminiscence of old times, when the ownership of the land included also the bodily subserviency of the tenants. One of the unfortunate women of the estate has found favor with the lord and has been surrendered to his power. She is on a couch in a heavily draped chamber where candles are flickering. The door is half open, admitting sharp light from the outside. Half-raised and supported by one arm, the nude figure seems terror-stricken. With her other hand she makes an attempt to draw a sheet over her body. The expression is one of intense apprehension, heightened perhaps by the sight of a long naked sword that is lying by the bedside. There is a bluish light effect on the flesh. The scene is brushed with a certain audacity undisturbed by preoccupation of detail in modeling, but with all the stress put upon painter-like study of color. F. Zmurko has proven himself to be a versatile inventor, and sent six examples of his work to the Chicago Exposition.

POLAND.

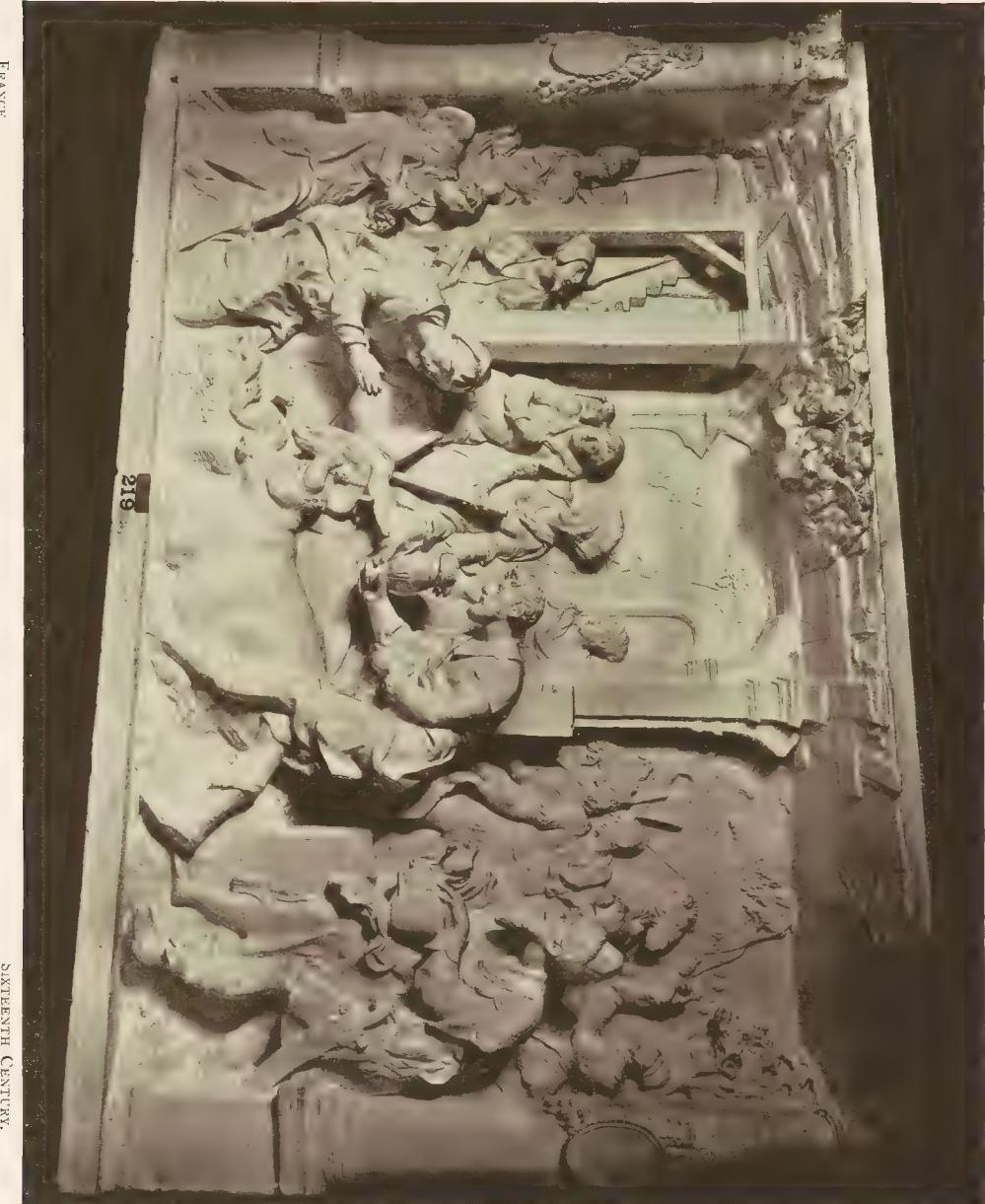
THE FEUDAL LAW.



J. ZMURKO.

THE ADORATION OF THE MAGI.

THE bas-relief is molded from the original in stone, which is in the church of St. Nicolas at Troyes. It forms part of the important collection of historic sculptures which were sent to Chicago by the French government. Height about four feet, length about seven feet. There are fifteen or more figures in bas-relief. The Christ-child is the principal figure in the central foreground, the movement of the others being variously directed toward it. The Virgin kneels in prayer. Architecturally the space is divided into three parts. Ornamented columns are on each side. The work is in a state of perfect preservation and a beautiful specimen of early French art. The author of it is unknown. Troyes is one of the old towns in the Champagne district, and its churches contain many treasures of the sixteenth century and also of earlier epochs.



FRANCE.

THE ADORATION OF THE MAGI.

SIXTEENTH CENTURY.

ALICE.

ALICE is a vivacious girl who poses for her portrait with a smile in her eyes and on her lips. Hands and feet are prominent in the attitude chosen, the former playing with a long ribbon of the dress. William M. Chase was born in 1849, in the State of Indiana. He painted in New York, Indianapolis, and St. Louis before he went to Europe to study in Munich with Piloty, Wagner, and others. Afterward he went to Venice to commune with the old masters. He returned to the United States in 1878, and settled in New York. His success as a painter of portraits has been established by a great number of works, placing him among the best American artists. William M. Chase had six canvases at the World's Fair, all but one portraits. "Alice" now belongs to the collection of the Chicago Art Institute.



UNITED STATES.

ALICE.

WILLIAM M. CHASE,

THE MORNING SOUP.

BERTRAND, the owner of one of the very best Parisian restaurants, introduced a custom which has left many grateful memories. Every day he would select the choicest of fresh supplies for his kitchen, and on each following morning he had distributed among those who applied the entire remnant of eatables that was in his possession. The set of wealthy banqueters was continually succeeded in this manner by another set of habitués, poor but with distinguished appetites. Norbert Goeneutte has seized the aspect of the early morning scene with that true genius of observation which has made him one of the most refreshing of contemporaneous artists. He is a native of Paris, the city which he delights by his truthful and spontaneous creations inspired by the very civilization in which he moves. Although still in the first force of life, he has produced much work, his studies of the laboring population and of highly modern female figures being especially brilliant. Numerous etchings illustrate his mastership in other directions. He obtained the gold medal at the Universal Exposition of 1889.



FRANCE.

THE MORNING SOUP.

NORBERT GOENEUTTE.

AT THE CAPSTAN—"HEAVE ROUND."

A FRENCH man-of-war is about to weigh anchor. The capstan is manned with a multitude of brawny tars who obey the signal, "Heave Round." Each spoke is grasped by as many arms as can find place, and the crowd revolves in quickstep around the center. Their muscular effort is strenuous, everybody bending the chest on the bars and pushing on. Farther back some officers are on the bridge giving orders, which are sounded by a bugler and a drummer in the foreground. There is strong animation in the highly colored scene. The artist, Léon Couturier, is a native of Macon, went to the École des Beaux-Arts of Lyons, but has preferred work in the open air to the frequentation of studios. His paintings show intimate acquaintance with the French army and navy. Having been himself in the active service, he has often treated episodes in which he took part. Several series of drawings by him have been published by the illustrated press.



AT THE CAPSTAN—“HEAVE ROUND.”

LEON COULTURIER.

FRANCE.

A FOP IN THE COUNTRY.

THE interior represents a typical inn of the Austrian mountain countries. A tourist sits at the table and is the object of general hilarity on account of his foppish appearance. The sturdy natives, male and female, surround the strange guest, who is made to feel that the latest fashion in dress makes him something of a curiosity. He seems to enjoy the incident, although the frank humor of the mountaineers does not refrain from naif comment. The subject, while it may not be entirely original -Defregger's "Parlor Tirolean" depicting a somewhat analogous theme—is treated with great cleverness and is certain to strike the fancy of many lovers of the genre. Kinzel had but one canvas in Chicago, and this one was lent by the Emperor of Austria, a proof that the artist possesses the recognition of his sovereign.



AUSTRIA.

A FOP IN THE COUNTRY.

J. SEFF KAINDL.

WOMEN AT THE TOMB.

NOTICE of this picture has been taken with the several others reproduced in this publication. William Adolphe Bouguereau was born at La Rochelle in 1825. He began his career as a man of business, but an aptness for drawing led him to the pursuit of that study and then decided him to become a painter. The Grand Prix de Rome was given him in 1850, which permitted him a sojourn of three years in Italy. His fame has increased ever since; his works are numerous and his following immense. The Institute elected him to membership. He is one of the few painters who have attained the rank of Commander of the Legion of Honor. Much of his time is given to the Artists' Charitable Society, of which he is president. Among his pupils there are many Americans. Works of his are in great favor in the United States, and figure prominently in many galleries.



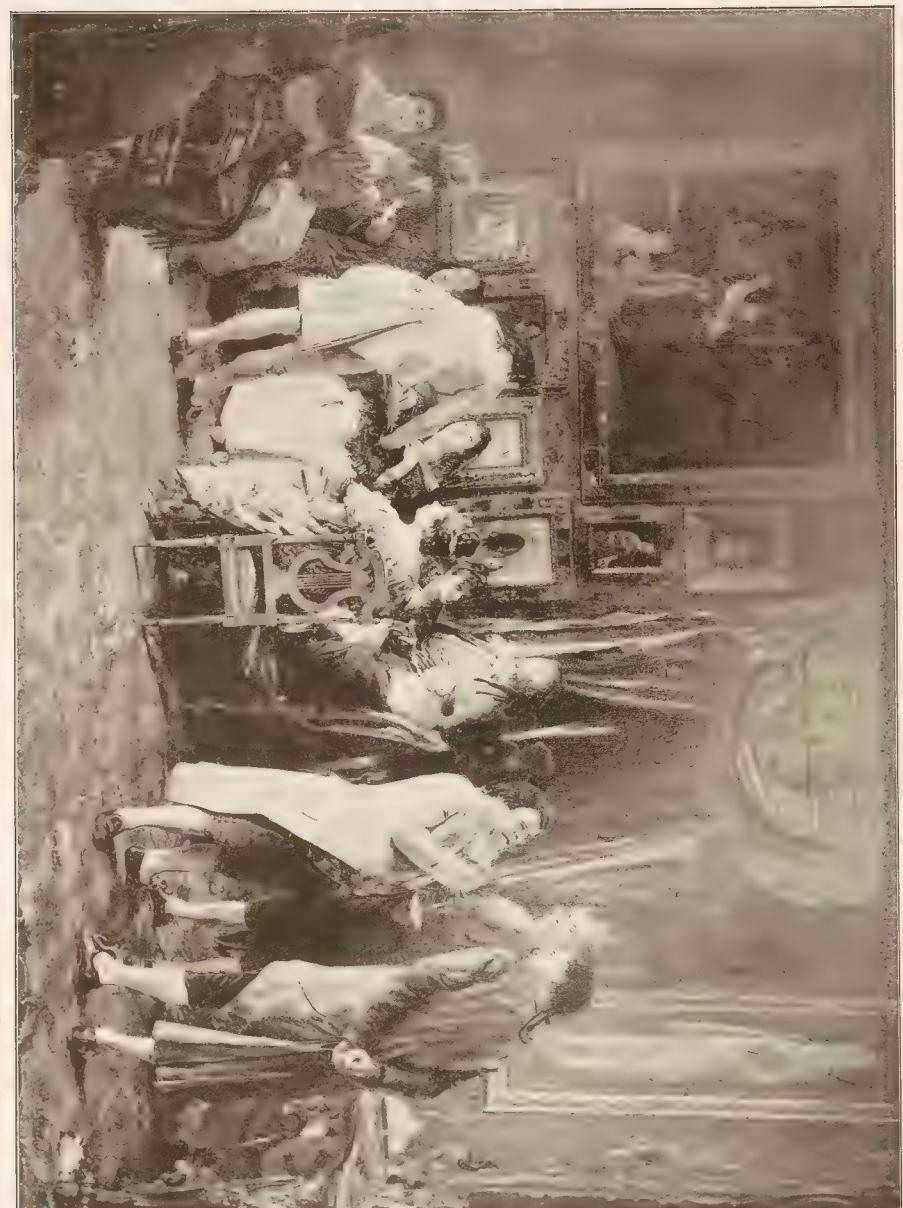
FRANCE.

WOMEN AT THE TOMB.

Wm. BOUGUEREAU.

THE SAINT'S SWEETS.

THE Spanish calendar is replete with days calling for the commemoration of many saints and numerous martyrs, but there is one special day consecrated to the honor of all the saints of paradise, an occasion when everybody dons his or her best clothes, and, after due devotional exercises, indulges freely in the pleasures of the table. A company of such observers of an old custom is gathered in a drawing-room discussing there material enjoyments. The saint's sweets are handed around in the shape of candy or of cordials, therefore the name. Quite a variety of people have assembled, young and old, portly and slender, all in oldish costumes, behaving with jovial dignity. A monk is sitting among the ladies, and gravely takes snuff. The scene is nicely rendered, rich in good-humored particulars, and with well-balanced general composition. Jose Jimenez Aranda lives in Madrid. Five works of his were exhibited in Chicago.



SPAIN.

THE SAINT'S SWEETS.

JOSÉ JIMÉNEZ-ARANDA.

CLOSE OF THE MASS.

ITE, missa est. The officiant has pronounced the liturgic formula, upon which the congregation prepares to leave the church. A bright light falls from above into the interior, delineating distinctly an architecture of the French Renaissance style. There are two figures in the near distance, women with closed prayer-books in their hands, walking toward the portal. They are in some local costume, and have the look of people who are conscious of having well acquitted themselves of their Sunday duties. Other worshipers are still sitting or kneeling in the pews of a lateral chapel, over which the organ-pipes are visible. To the extreme right, attached to the wall, is the vessel containing blessed water. The composition suggests something of the character of the edifice, rendering at the same time typically a phase of the principal service held there. Albert-Pierre Dawant was born in Paris. He names J. P. Laurens as his master. Medals were awarded to him in 1880, 1885, and 1889. He is a Knight of the Legion of Honor.



FRANCE.

CLOSE OF THE MASS.

P. DAWANT.

THE MURMUR OF THE SEA.

A NUDE boy is seated on the shore listening dreamily to the voice of the ocean. The waves say— — — . Serious study has produced in this sculpture lines of composition which are interesting from every point of view. The artist, Emil Henry Wuertz, was born on the Rhine. He came to New York at the age of twelve, and went to school in that city. When twenty-six years old he became a student at the Academy of Fine Arts in Paris. His masters for a period of eight years were Gérôme, Mercié, Chapu, and Auguste Rodin. Upon his return to America he was commissioned to execute the following groups for the Administration Building at the World's Fair: "Strength," "Abundance," "Air Controlled," "Earth," and for the Fine Arts Building, the heads of "Apollo" and "Minerva." The statue here reproduced won a medal at the Chicago Exposition.



UNITED STATES.

THE MURMUR OF THE SEA.

E. H. WUERTZ.

TWILIGHT.

THE repose of evening permeates a summer landscape. In the foreground on the stone border of a smooth sheet of water the figure of a woman is seated in tranquil contemplation of a pair of doves. She is in classic costume, leaning upon one arm, in pose and drapery quite statuesque. The effect is that of shadow gradually gaining on daylight, the brightest note coming from the white folds enveloping the dreamy maiden. Deep green foliage gives the background to the twilight vision, which appears in concise relief. A tree with blossoms is to the right, and a piece of crumbling wall protrudes on the other side of the picture. Banks of cloudy mist rise from the horizon. Francisco Maura y Montaner had two other canvases at the World's Fair, a "View of Palma de Mallorca" and "Alcala Street, Madrid, after the Bull Fight."

SPAIN.

TWILIGHT.

FRANCISCO MATERA.



TURKEYS.

A LITTLE patch of grass behind a country house is inhabited by a lot of turkeys. The variously colored fowls are moving and behaving naturally, unprofessional birds that they are, unconscious of being models for a painter. They even seem to be left without the preoccupation that an occasional decrease in their ranks might cause. But then, scientific observations, based upon death records, are carried on by creatures of lesser qualities. To bask in the sun, to strut about, quarrel over some stray worm, to multiply and become fat, fills an agreeable career. The place is as attractive as summer vegetation and food regularly provided by the people who live there can make it for fowls. There is a woman just coming out of the house, and the turkeys must know what the basket she holds contains, for they make toward her.

Auguste Durst was born in Paris, became a pupil of Hébert and of Bonnat, and obtained a medal in 1884. He lives in Puteaux (Seine), where he studies and paints his favorite animals—chickens, turkeys, and other domesticated birds.



FRANCE.

TURKEYS.

A. DURST.

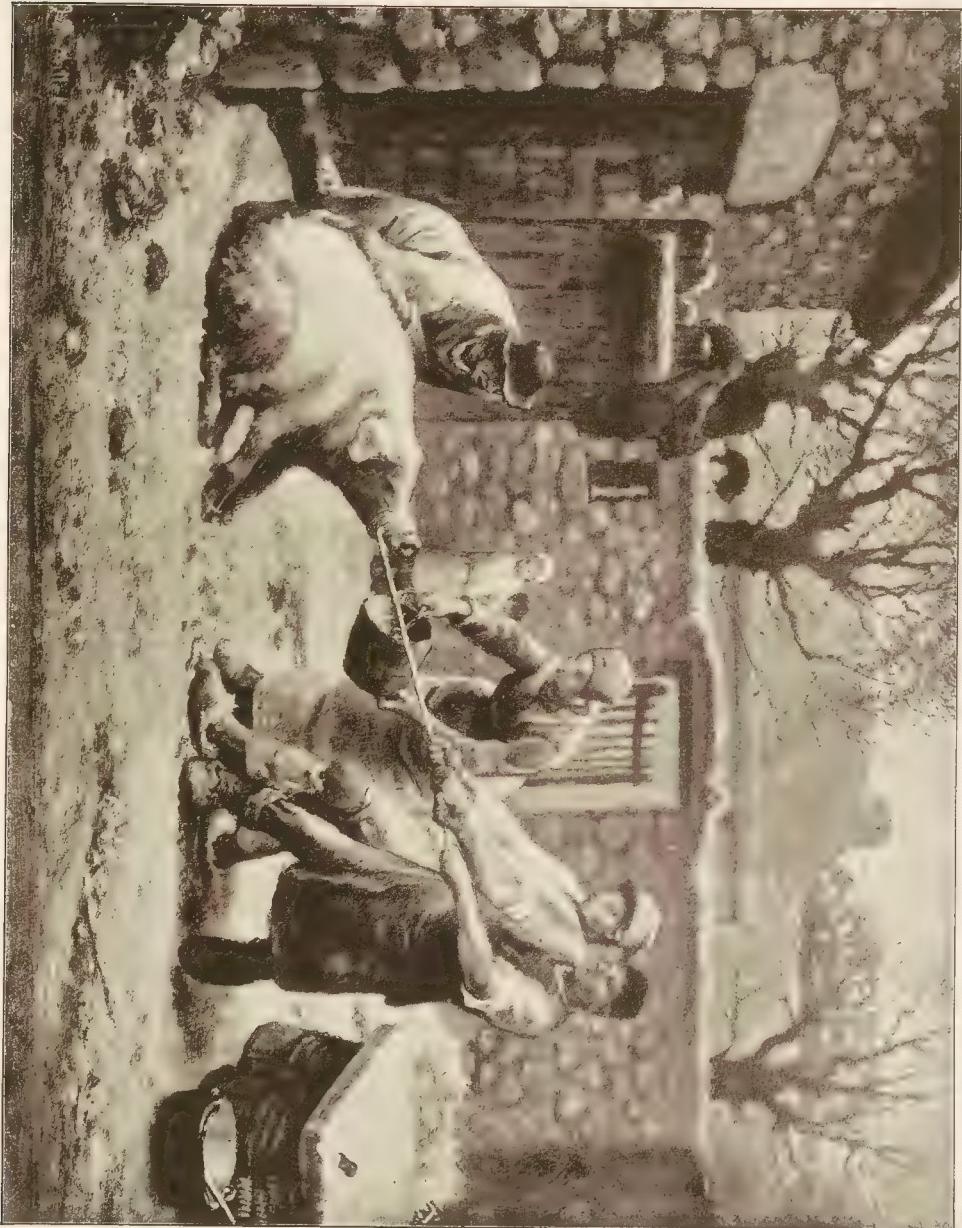
THE PIG KILLERS.

A BARNYARD; to one side a stable with an open door, to the other an improvised slaughter bank, between a group of peasants pulling a big hog with a rope. The picture tells its ordinary story so well that words are superfluous. An artist signed it whose greatness found recognition in a wider sense only after he had died. Jean Francois Millet was born at Greville in 1814. His first master was Langlois; he left him and the city of Clerbourg to continue his studies in Paris under the advice of Delaroche. Corot, Diaz, Rousseau, Dupré, and others of Barbizon fame became his friends. Up to the year 1870 he exhibited at the Salons, but afterward, until the time of his death, 1875, his name did not appear any more among the claimants of public favor. He spent a laborious life among the peasants, whom he painted in their everyday surroundings. The devotion to his art kept him far from artifice; his feeling for rustic simplicity was genuine and deep. The "Pig Killers" is an example of Millet's best work.

FRANCE.

THE PIG KILLERS.

JEAN FRANCOIS MILLET.



EVICTION.

A LABORING man and his family are being turned out of their lodging because they could not pay the rent. To the left the poor people wait dejectedly while their small belongings are put upon the pavement. The landlord watches in the doorway, two gens d'armes and a scribe are under his command. In a corner of the courtyard some gossiping neighbors seem unconcerned bystanders. Grayish daylight is reflected from the crude plaster on the house walls. The scene is taken from life in Italy, and is presented in its brutal reality, quite contrasting with the southern niceties that have become such perennial themes. The central figure, one of those sturdy workmen whose frugality and industry make them equal to the hardest tasks, stands in mute despair; his young boy claims his attention in vain. Comprehensive composition is accentuated in this picture by completeness of detail rather than by individuality of method.

ITALY.

EVICTION.

LUIGI GASPERINI.



ORPHAN GIRLS AT AMSTERDAM.

GROUPED round the organ a youthful chorus sings a sacred hymn. One of the girls touches the keys while the others fill the church with the sound of their pure voices. They are all orphans from a house where public benevolence takes the place of parental care. The faces are fresh, rather pretty, and of much delicacy of expression. As usual in such institutions a dress alike for all is worn. Simple as it appears it is not an ungraceful garb of dull red and black with white bonnets. The painting has much charm and was one of the most attractive in the highly interesting collection sent from Holland to the World's Columbian Exposition. Therèse Schwartze treats the subject with much talent and refined taste. The flesh-tints are transparent, the composition is clear, and the whole color scheme mildly impressive. Besides this large canvas, the artist exhibited a portrait of herself and also a portrait of her mother, both interesting and of true merit.

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HOLLAND.

ORPHAN GIRLS AT AMSTERDAM.

TERESA SCHWARTZ.

THE EVENING BREEZE.

BLUISH vibrations veil the meadow. The fragrance of the earth is wafted through the evening zephyrs. Undulating, melodious forms float in the twilight—a hushed chord in the darkening lull. Faintly the wing of the breeze fans the gauzy looseness in which the fairy musicians are draped. Mowbray's composition shows great freedom, his palette is as poetic as his imagination. All of the four works that he sent to the Exposition in Chicago are of similar dreamy conception. They were: Rose Harvest, Arcadia, Scheherazade (Arabian Nights), and The Evening Breeze—a collection illustrating finely the light touch and the flowery coloring of that talented artist.



UNITED STATES.

THE EVENING BREEZE.

H. SIDDONS MOWBRAY

SNOW EFFECT NEAR ANTWERP.

IN the distance a village church; trees and bushes everywhere; a road upon which a woman in Flemish peasant dress is walking away; snow covers the ground, lines the bare branches, dots the trunks, and gives the keynote to the color of the landscape. The sky is grayish white, with the indication of a winter sunset at the horizon. Delicate execution of the intricate network of branches, intimate treatment of bark tints, good atmospheric effects characterize the picture.

Francois Lamorinière represents an achievement in landscape painting. Reared upon the tradition of the old Flemish school, he has soundly developed his art thereon. Personal fellowship with some of the masters of Barbizon fame has not drawn him into the ranks of the reactionaries, but left him true to his own vigorous temperament. His perception of nature is direct; his treatment is clear, notwithstanding the great care given to detail. In technique his canvases are remarkable for thin paint and transparency of color.

Born near Antwerp, in 1828, Lamorinière is famous for the landscapes with trees, which are his favorite subjects. As an exhibitor he has been the recipient of all the distinctions. For the two works shown in Chicago a diploma of honor in Berlin and a gold medal in Paris had been previously awarded.



BELGIUM

SNOW EFFECT NEAR ANTWERP.

François Lamorinière

AN IDYL.

THE young man is in conversation with his Dulcinea, who has come out on the door-steps to receive him. Spaniards they are undoubtedly; that they are lovers can not be affirmed. Yet it may be inferred from their attitudes and expressions that their relations are at least friendly. Both lean upon different sides of the balustrade, the girl bending down toward her caller. She holds a fan; he is armed with a small guitar. The place is in hot daylight, and quite deserted but for the couple and a little bird whose cage hangs upon the house wall. The strong iron bars at the window look somewhat inhospitable, but are deemed quite necessary by these southern populations. As a genre picture the "Idyl" is interesting and agreeable, proving a taste and able technique for the portrayal of local types. Luis Gasch y Blanch is a resident of Valencia.



SPAIN.

AN IDYL.

Luis GASCH

HORSE MARKET.

THE Hungarian Puszta is renowned for the fine horses bred there. Animal painters could not find a more fertile subject than horse fairs, and thus the public has become acquainted with peculiarities of equine traffic in almost every country. Incidentally the type of the horseherd is met with, his physiognomy varying also with the climatic and geographical surroundings. Julius von Blaas depicts one of the swarthy Magyar horsekeepers in the primitive costume of his craft. He is the only human figure in the foreground among the steeds that are under his care. The animals are rounded up on the plain in apparent liberty of movement. There is a chance for color contrast between the different hides, and for a study of varied movement. Both are successfully carried out. The whole composition bears the character of a conscientious and authentic work, well worth equally serious consideration.



AUSTRIA.

HORSE MARKET.

Julius von Blaas.

THE FRIEND OF THE BIRDS.

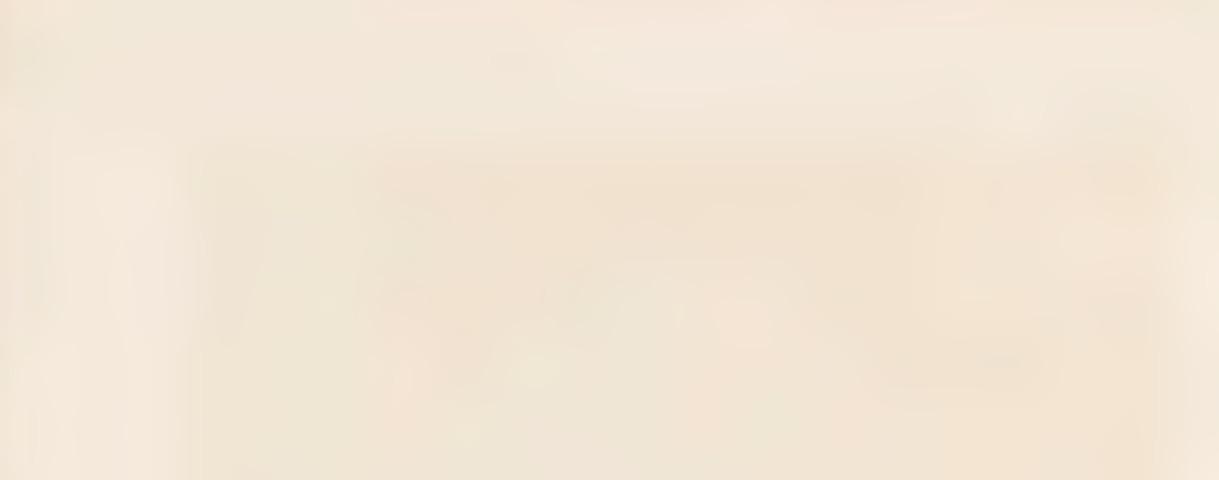
IT is a question whether the little singers consider their confinement in narrow cages the best proof of friendship that could be given them. If they do, they are probably the single exception among animals, who, as a rule, show no predilection for prison life. There are several birds on the table, nicely cooped up by their humane host, who is passing his finger through the wires of one of the small houses. He is smoking tobacco, and seems quite absorbed in his pastime. On the shelf the end of a clarionet protrudes. It may be supposed, therefore, that the man not only fancies the voices of his pets, but is himself something of a piper. A child is kneeling on a chair and gazes fixedly at the bird. The interior is plain, lighted from the left in such a way that the figures stand out precisely. Anton Müller has added the date of 1885 to his signature of the quiet genre picture, one of the diminutive ones exhibited in the Austrian Section of Fine Arts at the Chicago Exposition, but the only work contributed by the artist.



AUSTRIA.

THE FRIEND OF THE BIRDS.

ANTON MEISTER.



GROUP OF CHILDREN.

THE trio faces toward different sides. They look over the Parterre l'Eau in the Park of Versailles. One of the children holds a garland, another has a sea-shell, and a third is armed with a quiver. Van Cleve modeled this and similar other groups toward the close of the seventeenth century; they were cast in bronze for the adornment of the royal gardens, where they are at present a part of the landscape. The waters play around them; the statues are as merry as ever, but their smiling now recalls something that is no more.



FRANC.

GROUP OF CHILDREN.

VAN CLEVE (1645-1732).

CONTRAST.

THE luxury of the rich and the solicitude of the sisters of the needy—a striking contrast. On one side of some monumental building the exit of a fashionable audience fills the street with the rustle of silk dresses and the clatter of carriages. From the man in the foreground holding a violin case under his arm, it may be inferred that a musical performance had been given—or was it a ball which lasted until daybreak? Near the corner of the building there is a group that nobody could confuse with the pleasure-seekers. A figure in rough convent garb holds a little donkey, while another sister of charity tends a bag, into which a sleek waiter from a restaurant close by empties the remnants of eatables. The food thus collected will be a welcome provision for many an empty stomach. In the near distance a little girl is standing with a milk can in her hand. She looks fixedly at the elaborate toilets of the passing ladies. Similar scenes are of such frequent occurrence in city life that explanatory remarks of a deeper significance would hardly be in place. The painter's observation penetrates the contrast, and established with skillful means its immediate aspect. Ramiro Lorenzale Rogent lives in Barcelona.



SPAIN.

CONTRAST.

R. LORENZALE.

AT SEA.

A FISHING boat is putting off in the Bay of Naples. Its crew of men handles the poles, chatting and laughing the while with some girls who are on board. The sailing should be good in the morning breeze. Long waves roll in and break lightly on the beach. In the distance, to the right, the cone of Vesuvius is dimly visible, topped by a smoky weather-vane. Blue of various depths predominates in the marine. The figures are minutely designed, posing in movement, and distinctly grouped.

P. Gabrini lives in Rome. He sent to the World's Fair another painting besides this one. Under the title of "The Landing of Columbus" he yielded to the opportunity of a subject the treatment of which seemed to have stirred painters to an almost universal competition. The discoverer was enabled by the previous invention of the compass to reach the distant shore. Had the use of oil for smoothing storm-tossed seas been known then, it would have facilitated his navigation. No more of that substance would have been required for such a purpose than has been employed since to dilute pigments for the pictorial reminiscence of his adventures.



ITALY.

AT SEA.

P. GABRINI.

THE HARVEST.

A FILE of peasants, men and women, is occupied in the cutting of ripe grain. Their bodies are half hidden as they work their way slowly through the high crop. The view stretches over endless fields in the hot sun. In the near foreground every leaf and every stalk of the vegetation is minutely rendered. The painter must have worked arduously and patiently to reproduce the small details of numberless plants. Whether the result adds to the realism of the landscape, or whether a careful generalization of feature could as perfectly or better produce a desirable effect, is a question of which "The Harvest" ably presents one side. The work was painted in 1887 and is a replica of one in the possession of the Emperor of Russia. Gr. Miassoyedov was born in 1835. He has the titles of genre painter and academist of painting since 1870.



RUSSIA.

THE HARVEST.

Gr. M. LASSOVICHOV.

REGATTA AT VENICE.

THE yearly boat-race in Venice is the event that stirs up the population of the old city more than any other festivity. Everybody tries to secure a position along the Grand Canal where the finish takes place, and such a number of gondolas come together on that fine stretch that one could walk a long distance stepping from boat to boat. In the picture one sees the thick of the crowd excitedly watching the oarsmen as they pass rapidly in their graceful gondolas. Women and children are vastly in the majority. They are keen partisans, shouting freely for their respective favorites. To be true to nature, the mass of people is represented in the utmost vividness of color and gesticulation. L. Lancerotto was born in the year 1847, at Noale, the town belonging at that time to the Province of Venice. He studied painting at the Royal Academy of Fine Arts, in Venice, where he has lived and worked since. Besides the above picture there were two other works by the same artist on exhibition at the World's Fair, a Madonna and a composition under the title of "Vanity Fair." In the "Regatta" Venetian architecture is depicted as an integral part of the subject.



ITALY.

REGATTA AT VENICE.

L. LANCEROTTO.

HESTER.

THE sad figure seated under a tree is the heroine of Hawthorne's novel, "The Scarlet Letter," endeared to numberless readers of the favorite author. Hester's character is expressed anew in this image. Even without the ominous "A" and without the reference to literary acquaintance, the painting in itself would be quite attractive. Chester Loomis was born in the year 1852 near Syracuse, N. Y. He was a student at Cornell University. After having previously traveled in Europe during several years, he returned there in 1875 to devote himself to the study of art, and became a pupil of Harry Thompson and Léon Bonnat in Paris. He exhibited altogether seven pictures at the Paris Salons. Returning to America, he was elected member of the American Society of Artists in 1888. Later he also joined the Salmagundi Club, the American Fine Arts Society, and the Architectural League of New York.

UNITED STATES.

HESTER.

Chestertown



ROAD OF VAUDANCOURT.

IF moral conceptions of a people are indicative of the state of its civilization, they are not an evidence that can be detected the most easily. Another testimony, and one much less mistakable, is to be found in the physical condition of the stock kept in different countries. Where the cattle are rough and wild, one is apt to meet populations whose ethics are yet primitive, but societies with an abundance of culture are certain to feed upon animals of enhanced domesticity. It may be assumed for these reasons that the road leading to Vaudancourt crosses a country thoroughly settled since a long time ago. A herd of bovines walks tamely over the flat sun-baked ground. The noonlight throws lumped shadows under their fleshy bodies. In the distance a man and a dog follow the herd. Landscapes with cattle afford many studies to the painter, more or less importantly carried out according to the glow of light or the modeling of moving forms. The artist of the picture reproduced here, Aymar Pezant, was born at Bayeux. M. de Villefroy was his master. His medals date from the Salons of 1888 and 1890 and from the Universal Exposition of 1889.

FRANCE.

ROAD OF VAUDANCOURT.

A. PEKANT.



THE COSSACK'S ANSWER.

A MORE consummate suggestion of barbaric roughness it would be difficult to give. In the midst of a camp the leaders of the warlike hordes of the Dnieper have crowded around an improvised table, dictating to a scribe a message of taunts and threats to be conveyed to their enemies. Brutal strength and cruel instincts characterize every one of these Cossacks. Repulsiveness in all degrees is the expression of these grinning faces. Woe to the helpless prisoner who falls into their hands. They gesticulate wildly, and seem to be triumphant over some especially biting phrase that is being written. The composition of the scene is magnificently compact and vigorous. In drawing, the different figures are perfectly established, some of them in daring perspective. All the peculiarities of dress and weapons are carefully rendered; but the chief interest goes to the fierce action of the group. The picture belongs to the Emperor of Russia. E. Repine, the painter, was born in 1844, and is Russian Academist since 1876.



Russia.

THE COSSACK'S ANSWER.

E. REPINE.

THE FIRST BURIAL.

THE Scriptures, soon after giving an explicit account of the creation of all life, note the inevitable sequel to human existence - death. The perpetuation of the young race was interfered with by the fratricide Cain, whose victim is borne to rest by the arch parents. Adam and Eve are represented as the first mourners, an attribution to them of knowledge that must have originated also when they tasted of the forbidden fruit. They tenderly carry the slain Abel in their arms to restore him to the ground from which they were formed themselves. The group is impressive, well-balanced in composition, and finely modeled. Male vigor, feminine tenderness, and the graceful body of a youth are in momentous action. The sculptor, Louis-Ernest Barrias, ranks among the foremost in France. Another work by him, "Mozart as a Child," is reproduced in this volume, with a mention of distinctions received by the artist.



FRANCE.

THE FIRST BURIAL.

LOUIS-ERNEST BARRIAS.

A VENTURE IN THE LOTTERY.

THE form of gambling known in Southern Europe under the name of lottery is conducted on a semi-official system, and appeals for support mainly to humble pocket-books. Many hard-earned pennies flow into the treasury of the agencies where the bets are registered, to be returned afterward in a few large amounts to the possessors of the fortunate tickets. Women of the people are especially given to the little vice, which affords to them as much excitement as would to others a play for large stakes. Four of the lottery sisters are at the office. The two younger ones interview the clerk, while the elderly dames sit by the wall, probably comparing notes or discussing chances. Superstition enters freely into the choice of numbers, and the laws of hazard are ever the theme of optimistic conjecture. The artist of this picture, Josef Gisela, had four others on view at the Chicago Exposition, all of them cleverly illustrating scenes from Vienna life. The "Venture in the Lottery" was lent by the Emperor of Austria, who appears in the Austrian catalogue as the owner of various other works exhibited in that section.



AUSTRIA.

A VENTURE IN THE LOTTERY.

JOSEF GISELA.

A ROYAL BALL.

GLITTER is as essential to a ball in a royal castle as glamour is to a village festival. A hall where mirrors, gilt decorations, and polished marble reflect the brilliant illumination. Courtiers in uniform according to rank, or in costumes of an approved fashion. The rigor of Spanish etiquette presides over the assembly, which is present by command of royalty. Some couples are seen dancing, others converse, or promenade in an officious manner. Whatever may be animating these dignified people is hidden under their ceremonious bearing. Neither the types nor their momentary expressions seem to convey anything more distinct than does the title of M. Dominguez's painting, "A Royal Ball." The pictorial account given is interesting and quite sufficient. Another canvas, entitled "A Venetian Terrace," by the same artist, was exhibited at the Fair. A reproduction of it will be found in another part of this book.



SPAIN.

A ROYAL BALI.

M. DOMINGUEZ.

SHEEP IN THE CLEARING.

A SMALL flock of sheep is pasturing in a clearing. The shepherd dog and, in the distance, the shepherd watch the animals. Bare trees form a dim curtain against the sky; the nearby ones stand with their branches in criss-cross contour. Vegetation is scant upon the ground, and the sheep wander along in search of fresh sprigs. Mrs. Newcomb, or, as she signed before her marriage, Marie Guise, has chosen horses, sheep, and dogs as her principal subjects. The young artist studied the animals from life in New York and vicinity, and then went abroad to continue under the guidance of the animal painter Schenck. Earnest methods and natural sympathy have fitted her admirably for the work she does. She has been an exhibitor in the Paris Salon. A favorite project of hers, the erection of a drinking fountain for horses, was realized with the proceeds of her most important painting, "The Work Horse's Need."

UNITED STATES.

SHEEP IN THE CLEARING.

MARIE GRISSE NEWCOMB.



CHARITY.

A MAN is taking his meal in a humble interior. While he is at table a child leading a blind old woman by the hand asks for food, and another woman prepares to cut a piece from a large loaf of bread. The occurrence is common and the story simple enough. Large windows on both sides of the corner of the room let in a profusion of light. The artist does not exaggerate the feeling, but gives a straightforward account of what he must have seen. He handles his subject soberly, studying faces, lights, and shadows. Walter Gay had four pictures at the World's Columbian Exposition, besides the decorative work that he executed upon the Fair buildings. His "Mass in Brittany" was especially remarked, and has been reproduced in another part of the present publication, together with some data concerning the artist himself.



UNITED STATES.

CHARITY.

WALTER GAY.

AU PAYS BLEU.

TWO little children are at play upon the sea-beach, both pushing a large dog whom they want to share their bath. Fairyland, or "Pays Bleu," is the name given to the coast of Southern France on account of the depth of color prevailing in those regions. Joyfulness, pure and unconscious, animates the youngsters, who seem as limpid as the surroundings. The artist has charmingly expressed a fine conception. Granddaughter of the Belgian painter Felix de Vriendt, daughter of the famous Jules Breton, married to the landscapist Adrien Demont, Mme. Virginie Demont-Breton took up early in life the family tradition. Her first toy was a drawing-pencil; later on she worked under the direction of her father. She was born at Courrières in 1859. During the past fourteen years she has been a regular exhibitor at the French Salons, where she has achieved distinction from the beginning. A gold medal was obtained at the Universal Exposition of Amsterdam in 1883, with her painting "The Family." She prefers marine subjects, but has done some excellent historical work, and is represented in the Luxembourg Museum and other important public collections.



Virginie Demont-Bretton

FRANCE.

AU PAYS BLEU.

VIRGINIE DEMONT BRETON.

ANDALUSIAN DANCER.

THE side view of a dark-haired woman, who stands with one arm lifted, the hand of the other posed upon her hip, and seems about to begin dancing. Of the face, only the last profile is seen; head and upper body are slightly bent backward; the feet, in high-heeled slippers, touch the tiled floor. The inevitable fan and mantilla upon a chair near the wall, and a tambourine in the foreground, are the accessories. Most of the space is taken up by a flower-patterned, three-storied ruffle-skirt. The figure is sharply drawn upon the background formed by a decorated wall; light comes from above and behind. Rafael Arroyo Fernandez lives in Madrid. Besides the "Andalusian Dancer," a landscape painting of his was at the Chicago Exposition. His figure-study illustrates a type that has become known almost everywhere. The national dances of Spain are rapid successions of poses rather than continuous movement, and therefore of more grateful analysis for the brush.



SPAIN.

ANDALUSIAN DANCER.

F. ARROYO.

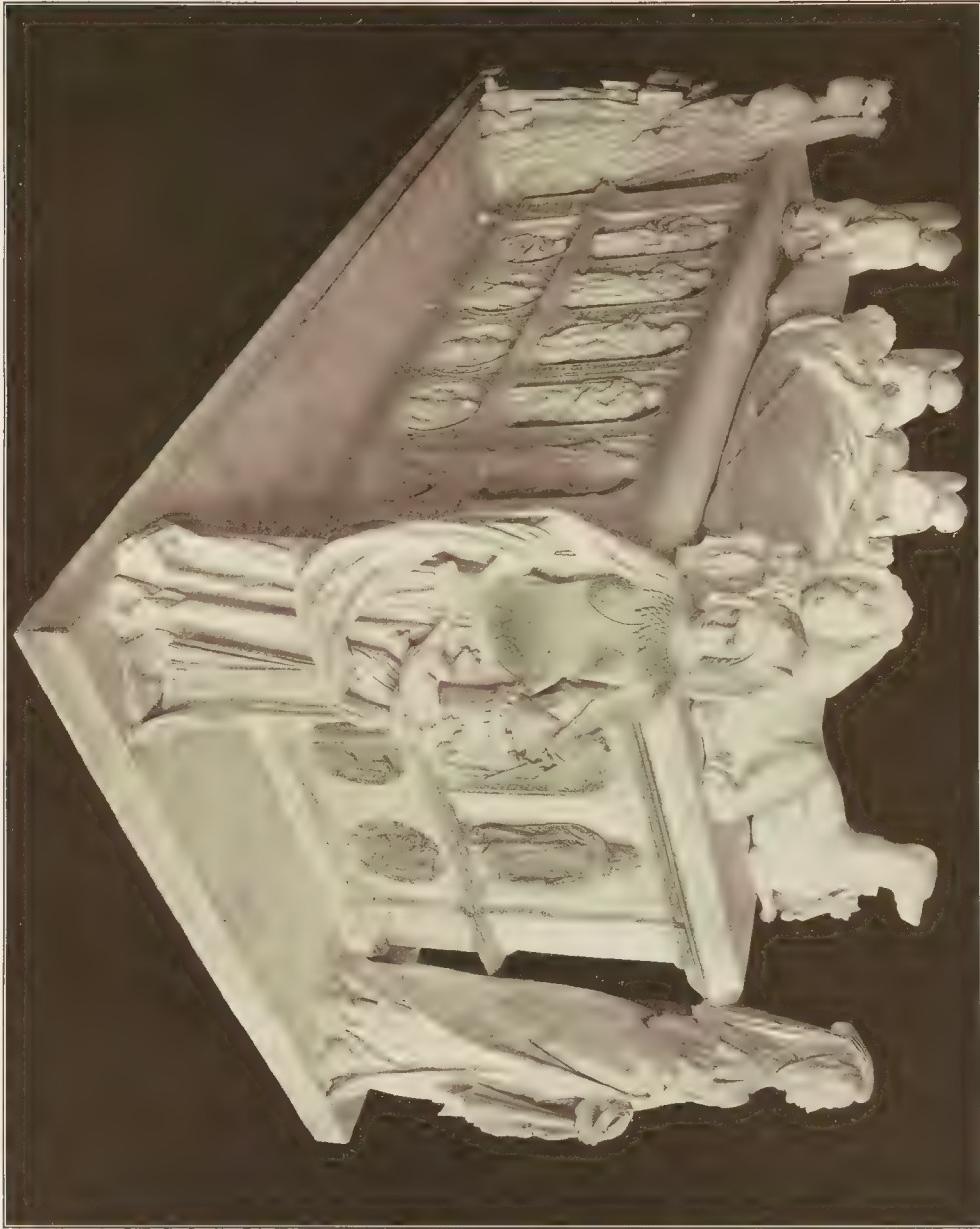
TOMB OF FRANCIS II.

THIS monument was erected at the beginning of the sixteenth century, in Nantes, upon the grave of the last Duke of Burgundy and of his second wife, Marguerite de Foix. It has been placed since in the Nantes cathedral. The effigies of the duke and duchess sleep upon the marble sarcophagus; three little angels support their heads upon cushions. At the lower end of the cover a lion and a hound hold the family arms. Sixteen medallions are upon the base of the sides; they represent figures of mourners. Along the four sides there are small statues of the twelve apostles and of the patron saints of the dead. Four standing figures are at the corners - Justice, Prudence, Temperance, and Force. They are meant for the cardinal virtues, each with its peculiar emblems. The material used is marble in different colors. Michel Colombe was the sculptor; he worked upon designs by Jehan Perréal.

FRANCE.

TOMB OF FRANCIS II.

MICHEL, COLOGNE (1512).



JAPAN.

A DECORATIVE fantasy. In the center is the standing image of a Franco-Japanese holding a chrysanthemum and a folded fan. Her little flower-covered pedestal is raised over a lake with a low horizon line. In the distance, to the right, is a high mountain, probably the Fusi-Yama. At the feet of the principal figure are displayed the contents of an Eastern curio shop; a Buddhist idol, masks, swords, armor, bronze pots, embroidered stuffs, musical instruments and the like. Everything is neatly drawn and skillfully colored. Chaplin, Henner, and Carolus-Duran were the teachers from whom Mme. Louise Abbema sought advice. She was born at Etampes and lives in Paris. Her composition had the distinction of leading the array of pictures in the French catalogue.



FRANCE.

JAPAN.

LOUISE ALBERMA.

SUNDAY IN A VILLAGE.

THE population of a small Russian village has gathered upon the green to indulge in holiday pastime. A young man and a girl, dancing, form the central group. Other people watch them or stand idly about. There seems to be no boisterous gaiety, but a rather quiet, almost dull, restfulness in the various groups. The view opens into the village street with its high-gabled wooden cabins. In the distance, upon the bank of a large river, a more pretentious edifice, probably the village church, is visible. The treatment of the entire scene is panoramic, showing, aside from artistic qualities, a close study of local aspects. Nicolay Dmitrievitch Dmitrieff-Orenbursky had two other canvases at the World's Columbian Exposition. They were mentioned in the catalogue under the following titles: "A Drowned Man in a Country Place" and "The Military; Studio of an Artist."



Russia.

SUNDAY IN A VILLAGE.

N. DMITRIEFF-ORENBURSKY.

IN MY CONSERVATORY.

THE picture represents a lady seated among plants and flowers, and is the portrait of a handsome person. The surrounding green simply adds to the color effect of the figure. Face and hands are firmly treated, the textures skillfully rendered. A pupil of Cabanel, Edouard Debat-Ponsan has produced paintings of every kind. He was born at Toulouse, and took the second Grand Prix de Rome in 1873. Among the numerous portraits by him, several have attracted wide attention on account of their artistic eminence, and also because many Parisian celebrities were his sitters, as, for instance, M. Constans, the French Minister of the Interior, Paul de Cassagnac, the impetuous deputy, and the late General Boulanger. The then popular general was represented in full regalia upon his black horse, but the picture was withdrawn from the Universal Exposition of 1889 by order of the government. When the belongings of the dead ex-leader were sold at public auction in Brussels hardly any one cared to make an offer for a portrait that a few years before had caused so much controversy.



FRANCE.

IN MY CONSERVATORY.

E. DEBAUT-PONSAK

THE SINGING LESSON.

THE complete title of this important canvas is, "A Singing Lesson in a Communal School of the City of Paris." A class of boys sings a chorus in a spacious school-room. The teacher stands behind a desk, in the corner, beating the measure; another man accompanies the chant upon a harmonium. The expressions are thoroughly studied, and the whole scene is truthfully homogeneous. Auguste Truphème, the author of this commendable work, was born at Aix. He was a pupil of Flandrin, Cornu, Hemer, and Bouguereau. His medals date from the Salons of 1884, 1888, and of the Paris Universal Exposition of 1889. "The Singing Lesson" was the only painting he sent to Chicago, and no other was required to establish, also upon this side of the Atlantic, the reputation of his ability.

FRANCE.

THE SINGING LESSON.

AUGUSTE TRUPEME.



TULLIA.

TAKE a well-regulated mind, steep it in historical data, apply it to a studio manikin, compose according to the doctrines of circus pantomime, decorate with an obscure title, serve cold and dry. It has been said that too many German paintings owe their existence to the above recipe, yet there are men who, even within such limits, can arrive at great distinction. The incident chosen by Hildebrand belongs to the early epoch of Roman royalty. The families of Servius and Tarquinius were allied by miscellaneous marriages; a confusion of murders left the cruel Tullia triumphant. She is seen driving in a chariot through the street. The horses shy before the body of her own father that lies upon the pavement, with the bloody sword of the assassin. Her course is not to be stopped by such an obstacle. The horrified multitude sees her dashing over the dead king. A highly dramatic moment. E. Hildebrand is Professor of Painting in Berlin. Another work by him, "Queen Louise," was lent for the Exposition by the National Gallery.



GERMANY.

TULLIA.

E. HILDEBRAND.

THE PARDON OF KERGOAT.

ONE of the finest among the Brittany processions is the pardon or pilgrimage which occurs every year at Kergoat, in the department of Finistère. Large numbers of peasants from the neighboring villages assemble there to help in the pious celebration. Every community has a particular costume, many of them very picturesque. With church banners, holy images, lighted candles, simple music, and chanted litanies, the pageant is most solemn. The picture represents it near the destination as it winds from under the trees toward the church where the final blessing is given to the multitude. Old and young are in the ranks, only the cripples are propped up by the wayside unable to join in. Midsummer daylight is toned down by the old trees. The composition is among the most important that have come from the brush of the famous artist, and concentrates upon one canvas many of the features that have been admired in his former work. There were two more of Jules Breton's paintings at the World's Fair, both of which are reproduced in this collection.



FRANCE.

THE PARDON OF KERGOAT.

JULES BRETON.

TO EARTH.

SINCE the beginning of time clay has been modeled into images of the so-called supernatural. It seems like a progress when art conceptions return home to mortal man, to matter in terrestrial motion. The huge figure of a laborer presented by Alfred Boucher is earthy as is the soil which he turns. He works with all the might of his muscular body that he may reap from the ground that with which to sustain life. Force and effort are convincingly formed in pose and surface. The artist was born at Bourg-sur-Orain. He studied with Dumont, de Ramus, and Paul Dubois in Paris, where he lives. During the last twenty years his career has been marked by many official distinctions. The list of medals awarded to him includes the dates of 1874, 1878, 1881, 1886, 1888, and 1891. He has been decorated with the cross of the Legion of Honor. At the World's Fair he exhibited but one plaster statue, "To Earth."



FRANCE.

TO EARTH.

ALFRED BOUCHER.

POT POURRI.

A N English interior is gaily animated with women and children surrounding a large earthen jar, into which they throw a profusion of flowers. The blossoms have been gathered for the purpose of preparing some perfume, the composition of which rather than its fragrancy is implied by the name of Pot Pourri. Everybody seems joyously busy. Baskets filled with many-colored petals stand on the floor, others are being carried in by juvenile hands. A baby sits behind a chair, apart from the principal group, playing with a wicker tray. Upon the rug nearest to the spectator, a puppy gnaws at a morsel. The room is much adorned with painted panels and a large tapestry hung between light woodwork. The physiognomies of the women and children betray the pleasure of their occupation. The tableau is not without a certain attractiveness, enhanced by the conscientious treatment of details. Another canvas exhibited by J. H. Lorimer has also a homelike scene for subject under the title of "A Child's Thank-Offering."

GREAT BRITAIN.

POT POURRI.

J. H. LOKMER.



SEA-GULLS AND WAVE.

THERE is the wet expanse of the ocean; a long wave breaking in the foreground; a few birds, and gull-like, riding the foam; the figure of a woman; her hair flutters in the wind; her body barely touches the swirling water, and she is clothed in sunlight. That she is not web-footed, but has toes plainly showing the use of pointed shoes, is a consequence less of elemental necessity than of the painter's correct observation of his model. The aquatic lady is handsomely dimpled, and conducts herself quite aphroditic. The palette knife, now so generally employed for turning oil color into water effect, is dexterously handled by the artist. Henry Eugène Delacroix was born in Solesmes (Nord), was a pupil of Cabanel, and obtained medals in 1876 and 1889 at the Salons, and also at the last Universal Exposition in Paris.



FRANCE.

SEA-GULLS AND WAVE.

H. E. DELACROIX.

EXCAVATIONS IN ROME.

IT is a grateful task for artists to note the constant change of aspect which takes place in the Eternal City. More and more the architecture of Rome is invaded by the modern utilitarian spirit. The instances where antique structures are freed from their covering of earth are few, while new rows of dwelling-houses encroach continually upon historic territory. Thus the ancient Via Appia was submitted to the picks of demolishing laborers, and many were the finds made upon that occasion. The excavations forming the subject of the above picture were made in the year 1877; the theme therefore is doubly historical. Shafts and fragments of columns are scattered over the foreground. A gang of workmen is occupied in digging on a mound which has grown over old masonry. An arched front is laid free and it looks as though the ruin might be a spacious one. The men who load the débris upon carts do nothing but manual labor; afterward the archaeologist will comment upon the result. P. Kovalevsky was born in 1843. He has been a professor of "battle painting" since 1881.

RUSSIA.

EXCAVATIONS IN ROME.

P. KOVALEWSKI.



NYMPH WITH GOAT.

HE is nude, seated upon a rock; her right hand holds a ribbon which is attached to the horns of a goat, and with her left she lifts to her bosom a drapery, the folds of which fall over her thigh. The marble original of this group is in the Louvre Museum. A cast of it was made for the Chicago Exposition and is now in the collection of the Chicago Art Institute. The sculptor exhibited the work at the French Salon of 1791; from there it went to the Castle of Rambouillet until an official decision placed it in the public gallery. Another title of the same sculpture is "Amalthea," probably referring to the mythological goat-nurse of Jupiter, the grateful god having created the horn of plenty from one of the horns of Amalthea. But whichever is the original title is of no import. The group itself is a perfect example of French art in the eighteenth century.



FRANCE.

NYMPH WITH GOAT.

PIERRE JULIEN (1731-1804).

THE PURSUIT.

WITH no particular historical point in view, "The Pursuit" recalls one of the Shenandoah Valley episodes, and establishes the general character of a cavalry raid. The horses rush down a country road, kicking up the dust between the hedges. A violently moving mass, the troop gives evidence of excitement and turmoil. The sunny autumn landscape with a village in the distance is painted in a moderately high key. Great action, combined with accuracy in drawing, solidity in modeling, and painstaking study of detail, are features of this work. The artist was born in Yardley, Penn., in 1859. He is a son of Jonathan K. Trego, a portrait and animal painter of wide reputation. Military subjects attracted him since childhood. With the advantage of an early training in his father's studio he entered the Philadelphia Academy of Fine Arts, and later spent three years in Paris studying with Bouguereau and Tony Robert-Fleury. "The Pursuit" was painted in 1884. Many other excellent battle pictures bear Trego's signature.



UNITED STATES.

THE PURSUIT.

WILLIAM THOMAS TREGO.

A DAUGHTER OF THE RAJAH.

ORIENTAL beauty in the rich attire of an Indian princess is certainly a picturesque theme. The full-length figure of the Daughter of the Rajah is presented in front view, her head turned to the left, looking into the distance. A light veil is attached to her hair, and falls in ample folds to the ground. Neck and arms are bare; the body is enveloped in a robe heavily ornamented with embroidery and jewels. Her left hand holds the symbolical lotus flower. The face is interestingly intense; flesh-tints and materials are treated with a gorgeous palette. Paul Sinibaldi studied at the Paris Academy of Fine Arts under the direction of Cabanel. He obtained the Rome prize, and has had several noted pictures in the Salon expositions. Among them were four decorative panels for a private mansion, a canvas depicting a highly dramatic marriage scene, also a "Manon Lescaut" and "The Aurora." All these works were purchased for public museums. At the Word's Fair was another painting, "Salammbô," by the same author, and he intends his allegorical painting, "The Sacred Gui," for the Salon of this year.



FRANCE.

A DAUGHTER OF THE RAJAH.

PAUL SINIBALDI.

PHRYNE.

IMPIOUS and beautiful, the Greek courtesan when brought before the judges was acquitted because a decree of guilty would have deprived the artists of her time of the most Venus-like model. The legendary blindness of Justice must have set in at a later epoch. Phryne is the principal figure in a huge painting where an admiring multitude sees her on a shore taking off the last garments before bathing. She stands near the marble steps leading into the water, a figure supremely perfect. Her attendants carry robes and perfumes; one of them shades her face, another unlaces her sandals. The crowd of men and women who have followed her cheer at the vision or express their enthusiasm in some genial manner. A temple is in the background to the right. Beyond the water, on the other side, a hilly coast rises. The middle group and the surrounding mass of people form a most important composition within a sunny landscape. The artist of this fine picture was a student at the University of Kharkov, where he was born in 1845. He is a member of the council of the Russian Academy of Arts since 1889. "Phryne" was painted in Rome and belongs to the Emperor of Russia.



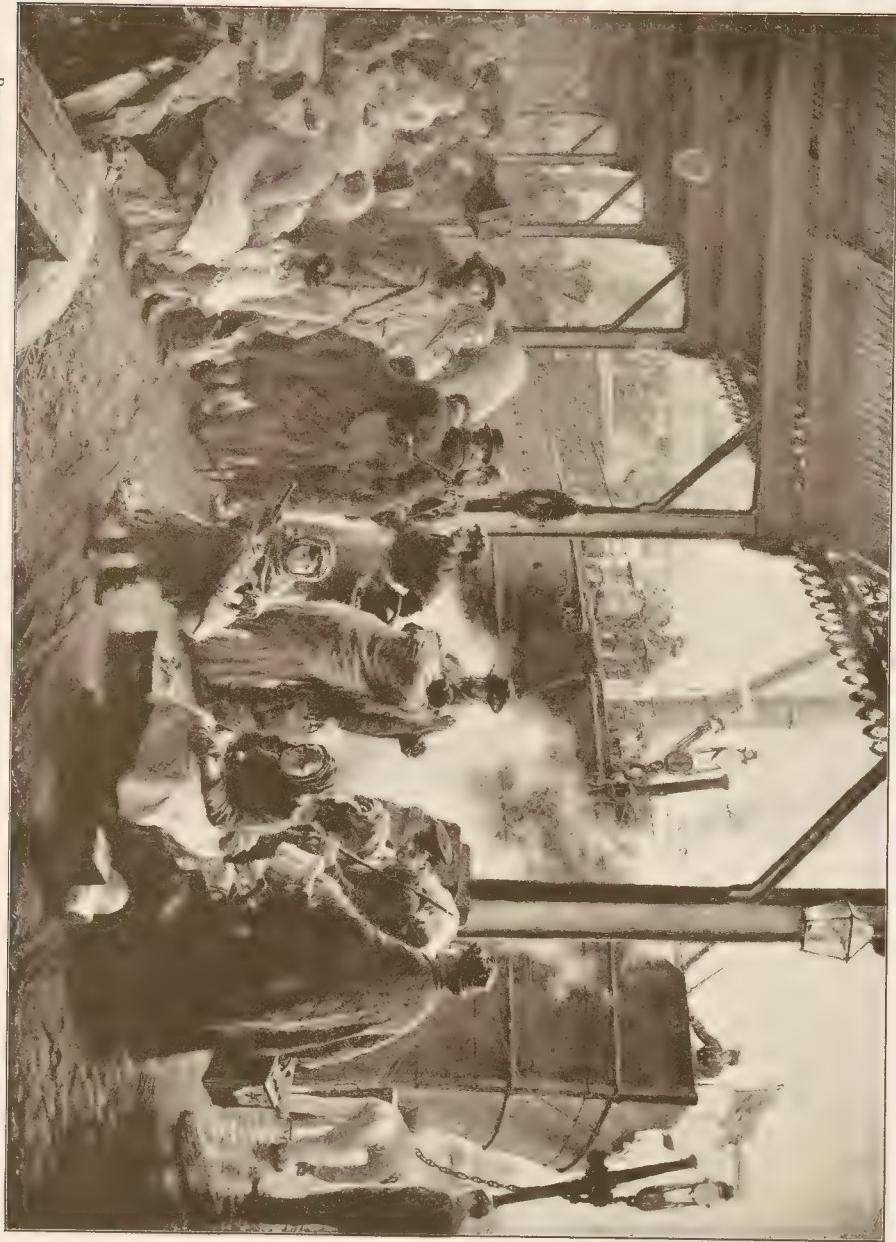
RUSSIA.

PHRYNE.

H. SEMIRADSKY.

EMBARKATION OF EMIGRANTS.

THE steamship "Pennland" is moored to the wharf in Antwerp. She is to carry a crowd of emigrants to America, the country where they hope to throw themselves with all their poor might into the struggle for fortune. Men, women, and children form small cheerless groups, waiting for their turn to step up the gang-plank. Past hardships have left traces upon most of the figures. The sum of their determination seems to have been expended when they cut loose from their accustomed environments. Life shows such scenes as the painter has composed in his painting with a respectable sturdiness of color and a telling activity of forms. Edgard Farasyn was born in Antwerp in 1858. He studied there at the Academy of Fine Arts, and belongs now to the corps of professors of that academy. He obtained medals at the Universal Exposition of Paris, Adelaide, Sydney, Melbourne, and Barcelona.



BELGIUM.

EMBARKATION OF EMIGRANTS.

E. FARASIN.

INTERIOR VIEW OF THE ART PALACE.

THIS view was obtained by photography in the South Court of the building. Sculpture from France was exhibited there, and in the upper gallery paintings from Brazil were placed. The lateral doors on the lower floor led into the rooms occupied by the collection from Russia. The arrangement of the Art Palace was eminently fit for the purpose of a great exposition. Space sufficient for the many works and for the crowds of visitors, light in abundance, decorations of a character subdued but not subduing, division of room into a number of larger and smaller galleries, were some of the requirements fulfilled in every particular. Pavilions and courts designated by the points of compass to which they corresponded, galleries numbered in their order, and the grouping together of the collections from each country, formed a system easily understood.



THE INTERIOR OF THE ART PALACE AT THE WORLD'S COLUMBIAN EXPOSITION.

HARD LABOR.

THE haze of early morning is still over the field, across which a laborer guides a plow spanned with three oxen. Each long furrow is cut slowly through the hard ground. While the group of animals seems the principal motive of the painting, the artist gives a competent study of atmospheric effects. The landscape is seen soon after sunrise, when the lights are yet dim and the cool vapors of the earth absorb all brightness. Heinrich Zügel was born in 1850 at Murrhardt. He left the Stuttgart Art School in 1869 to settle in Munich, where he now lives. Travels in France, Holland, and Belgium were of especial influence in the development of his talent. He is a Royal Bavarian Professor, was elected to honorary membership in the Munich Academy of Fine Arts, and obtained, among many other distinctions, the great gold medal at the Munich Exposition of 1888.



GERMANY.

HARD LABOR.

HEINRICH ZÜGEL.

DIANA AND IPHIGENIA.

IN order to appease the gods and to secure an auspicious departure of the Greek fleet, the innocent daughter of Agamemnon and Clytemnestra was to be sacrificed upon the altar of Diana at Aulis. But Diana herself rescued the maiden from the priests, and carried her far away to the temple of Tauris. The group is conceived as rising up into space, divinely light and womanly beautiful. Felix Soulès was born in Euze, Department of Gers. He studied under Jouffray and Falguière. The model of the group, "Diana and Iphigenia," belongs to the French Government. The reproduction in plaster was made by special authorization for the World's Columbian Exposition, where it was the only work contributed by the artist.



FRANCE.

DIANA AND IPHIGENIA.

FÉLIX SOULÈS.

THE FERRY

A LITTLE fleet of boats at anchor in a small inlet. In the foreground an old woman and two children are waiting to be ferried across. The ferryman approaches, standing in his boat. The shadows of evening are lengthening across the quiet water. Houses of a small village are to be distinguished among the trees in the distance, a place such as one can find frequently along the Irish coast, where the population follows the fishing industry. The little group in the foreground is candidly depicted. The impression given by these humble villagers is that the horizon of their life is not any wider than that of the scene of which they are a part. Walter Osborne is a member of the Royal Hibernian Academy of Dublin. "The Ferry" was his only contribution to the British Section of Fine Arts at the World's Columbian Exposition.



GREAT BRITAIN.

THE FERRY.

WALTER OSBORNE.

LA BERNOISE.

A YOUNG woman of the Bernese country is depicted in Sunday attire. She is seated against a tree and has a prayer-book in her hands. Her gaze is contemplative. The profile of her face is outlined against a background of green foliage; the light effect is strongly purplish. Pascal Adolphe Jean Dagnan-Bouveret is a native of Paris. He is a pupil of Gérôme. At the Salon of 1877 he obtained a medal of the third class with a "Manon Lescaut." The "Bernoise" was seen at the World's Fair in the department known as the Loan Collection. A number of works by modern masters, which are owned in the United States, were assembled by the managers of the Exposition, and formed a most valuable addition to the art galleries. Special care was taken in the choice of pictures, and the result was generally gratifying



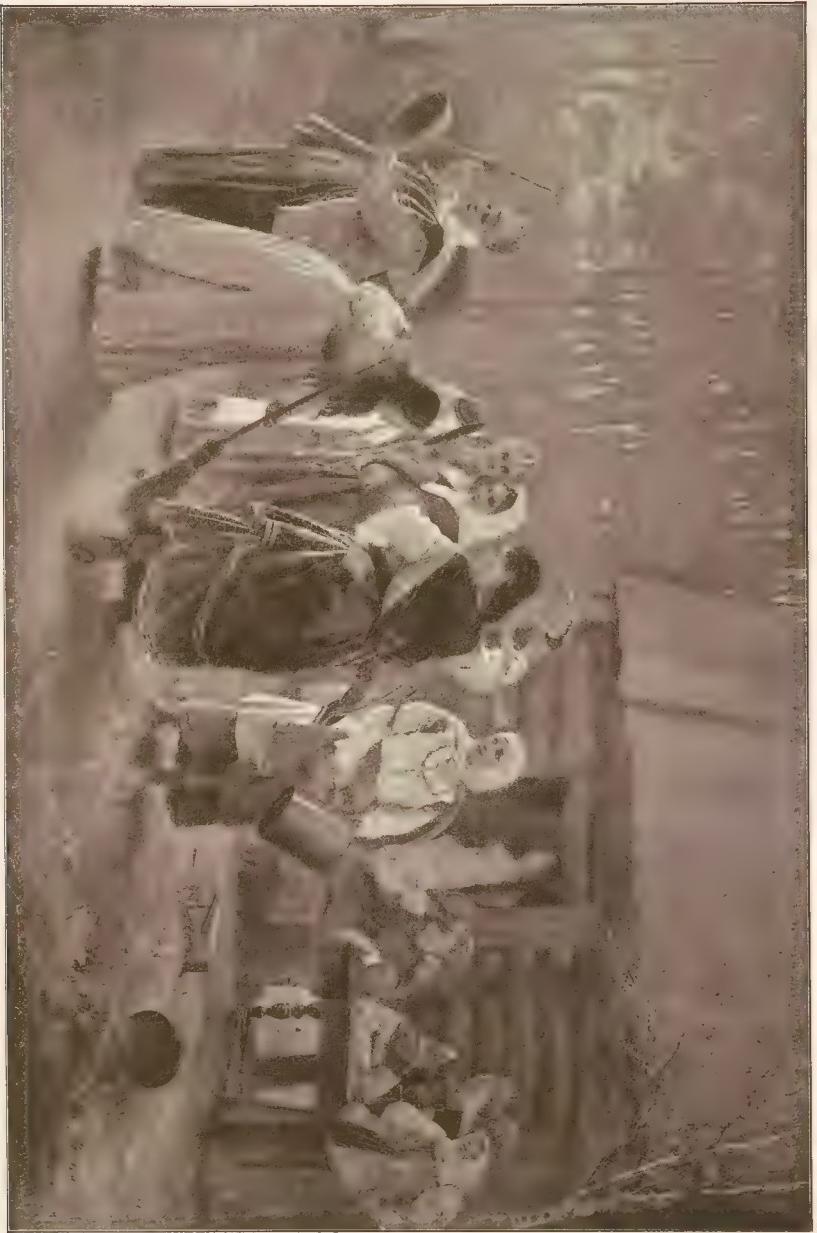
FRANCE.

LA BERNOISE.

P. A. J. DAGNAN-BOUVERET.

THE BRIDE'S EVENING PARTY.

TO bid farewell to a life of comparative freedom, and to rejoice once more before becoming the wife, or as could be justly said the slave of a man, was the fundamental idea of most of the old ceremonies connected with marriages in Russia. The party is returning from the bath, where a feast has been served. The girls are singing and dancing; one of them sweeps the road with a broom to clear it from bad spells. The woman beating with a stick upon a brass kettle is the matchmaker; she means to frighten the ghosts. But to complete the precautions against such powers as the evil-eye, or malicious wishes, the bridesmaids must join in the din. The subject represents such a scene from the seventeenth century. A. Korsukhin was born in 1835. His official titles are genre painter and academist of painting. "The Bride's Evening Party" belongs to the Imperial Academy.



Russia.

THE BRIDE'S EVENING PARTY.

A KORSTHIN.

JAPANESE MUSICIANS.

FOREIGN influence has had little to do with the development of Japanese music, although, of late, European scientists have attempted the application of the western methods to the existing material. The duet is played by two little girls, one beating a drum and the other handling a long-necked instrument with three strings. They sit upon the floor in Japanese fashion, and wear loose, handsomely embroidered garments. Upon one side of the room is a tray with teapot and cups; upon the other, near the screen, a small tobacco pipe upon a lacquer box. The coloring of the picture is vivid, and the characterization of the figures and faces such that one may feel acquainted upon first introduction. H. Humphrey Moore is one of the Americans who prefer the atmosphere of Paris for their artistic labors.



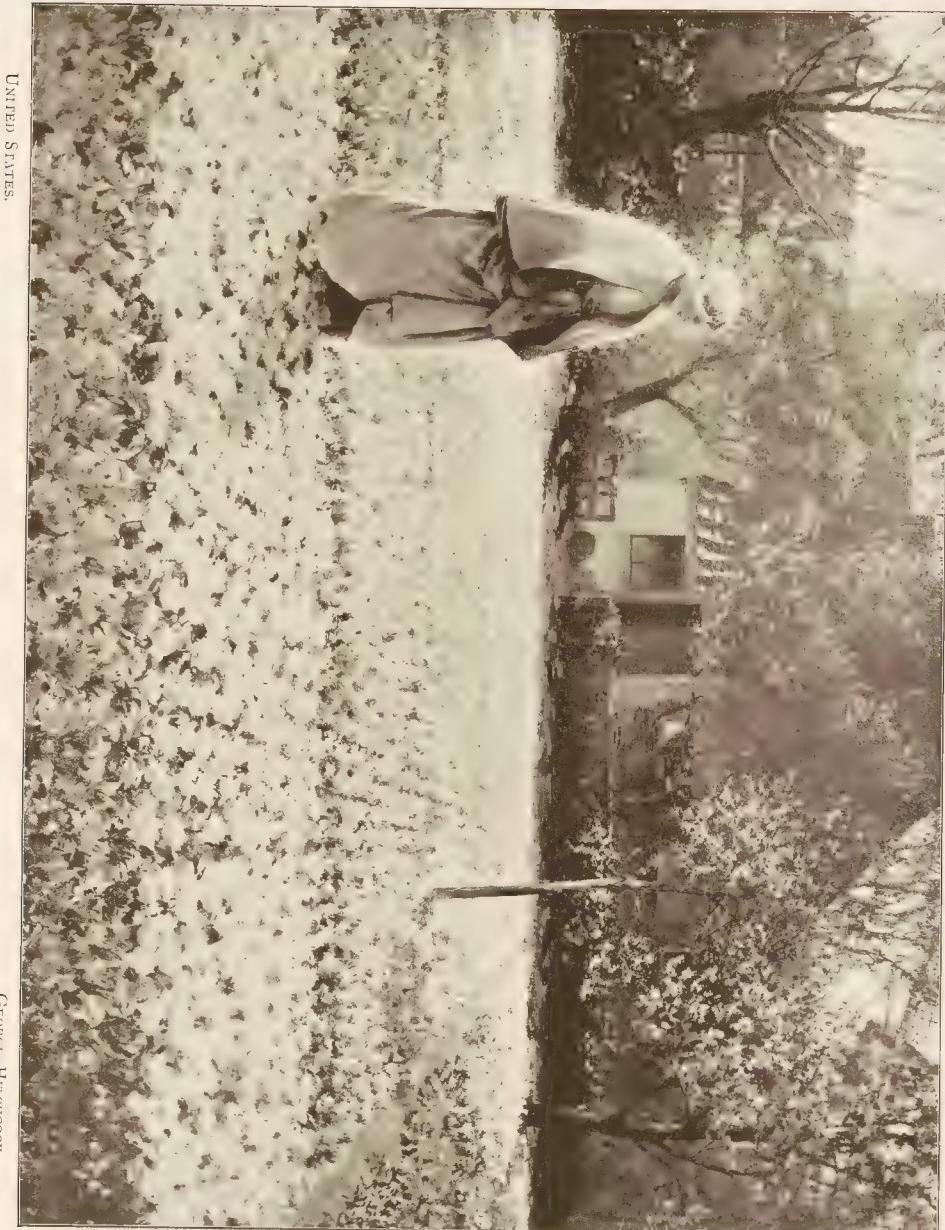
UNITED STATES.

JAPANESE MUSICIANS.

H. HUMPHREY MOORE.

TULIP CULTURE.

A COLORIST who would choose such a subject is brave indeed; one who can treat it satisfactorily must have uncommon talent. The artist who painted this picture deserves much praise for his achievement. There is a large garden patch all covered with tulips in full bloom, a deafening array of intensest hues. A young girl walks through the flower beds. She wears the cape and head-dress of Holland peasant women. In the rear, partly hidden by trees also covered with blossoms, are modest houses. Much labor is devoted to the culture of tulips in the Netherlands, and an industry more gratifying to the eye could hardly be imagined. The plants grow in the open air, are cared for with great attention, and are seen in innumerable varieties. George Hitchcock unhesitatingly establishes that brilliant vegetation upon canvas, and produces an effect worthy of the lavishness of nature.



UNITED STATES.

TULIP CULTURE.

George. Hitchcock.

THE THREE GRACES.

THIS marble group has been placed in the Louvre Museum after having been in the Church of the Celestins in Paris. The three draped figures are standing back to back, their hands slightly touching each other. Originally there was an urn supported by their heads, and in that urn was kept the heart of King Henri II. The pedestal of the little monument had a triangular form; its relief ornamentation came from the chisel of Domenico del Barbiere, otherwise known as Domenico of Florence. The same artist composed also the original vase, cast by Benoist Boucher. Queen Catherine of Medicis caused the following inscription to be engraved upon the pedestal:

Hic cor depositum regis Catharina mariti,
Id cupiens proprio condere posse sinu.
Cor junctam amborum longum testatur amorem,
Ante homines junctus spiritus ante deum.
Cor quondam Charitum sedem cor summa sanctum
Tres Charites summo vertice jure ferunt.

The last line refers to the three Christian virtues, which in another version may be interpreted to mean the three graces.



FRANCE.

THE THREE GRACES.

GERMAIN PILON (1535?-1590).

SHORE AT SCHEVENINGEN.

THE boats are lying at anchor on a sand-bank waiting for the high tide to move them farther up the beach. It is the method on the Dutch coast to shelter fishing craft in this way; horses are employed then to bring the boats into deep water again. White, yellow, and red sails attract the eye; groups of women are at the water's edge; a moving, luminous atmosphere is throughout the marine view. Scheveningen is immensely popular with the painters; the character of the shore there, as well as the fishing population, invites their study. Mesdag excels in his treatment of the subject. He was born at Groningen in 1831, began his artistic career rather late, studying in Brussels in 1866 under Roelofs and Tadema. Since his return to Holland in 1869 he has become one of the most eminent painters of coast scenes. His first contribution to the Paris Salon was recognized with the gold medal. As president of the Art Association at The Hague he occupies an influential position, and was also appointed Art Commissioner to the World's Columbian Exposition.



HOLLAND.

SHORE AT SCHEVENINGEN.

H. W. MESDAG.

WEDDING PROCESSION.

SCIENCE teaches a somewhat dry antiquity, while it is left to art to express the more human sides of ancient life. The "Wedding Procession" foregoes even such highly dramatic events as are made the subject of most of the historical paintings. It evokes a street scene, a bridal couple led through the public road of a Roman city. A maiden strewing flowers precedes a musician who accompanies his song upon the lyre; then follows a chorus of girls and the bride herself. In the foreground, to the right, there is a marble fountain, where women are filling urns. Marble monuments are seen also on the opposite side and in the perspective. Faces and poses are of a typical grace, and the whole episode smiles much. Of course the opportunity for skill in drapery is plentiful, and Adolf Hirschl proves himself fully equal to it.

AUSTRIA.

WEDDING PROCESSION.

ADOLF HINSCHL.



NOVEMBER.

AS the name would imply, it is a dull gray day at the end of the year, when the old peasant, herself in the November of life, is glad to rake a few leaves and to collect a few fagots to ward off the chill that creeps through her humble cot. The note of nature's sadness, the dying echo of a luxuriant past overtake the thought, confront it with a somber destiny. The landscape represents a place in a typical French village, and the painting gives evidence that the artist moves along the lines of impressionism. There is unity and softness in the atmospheric effect, and the whole style is personally modern. R. W. Vonnoh has attained an influential position in American art. His contribution of twelve works to the Chicago Exposition deserved much credit, and was officially recognized by a medal. The picture "Now Behave Pretty," by the same author, is reproduced in this publication, followed by a biographical notice.



UNITED STATES

NOVEMBER.

R. W. VANCEH.

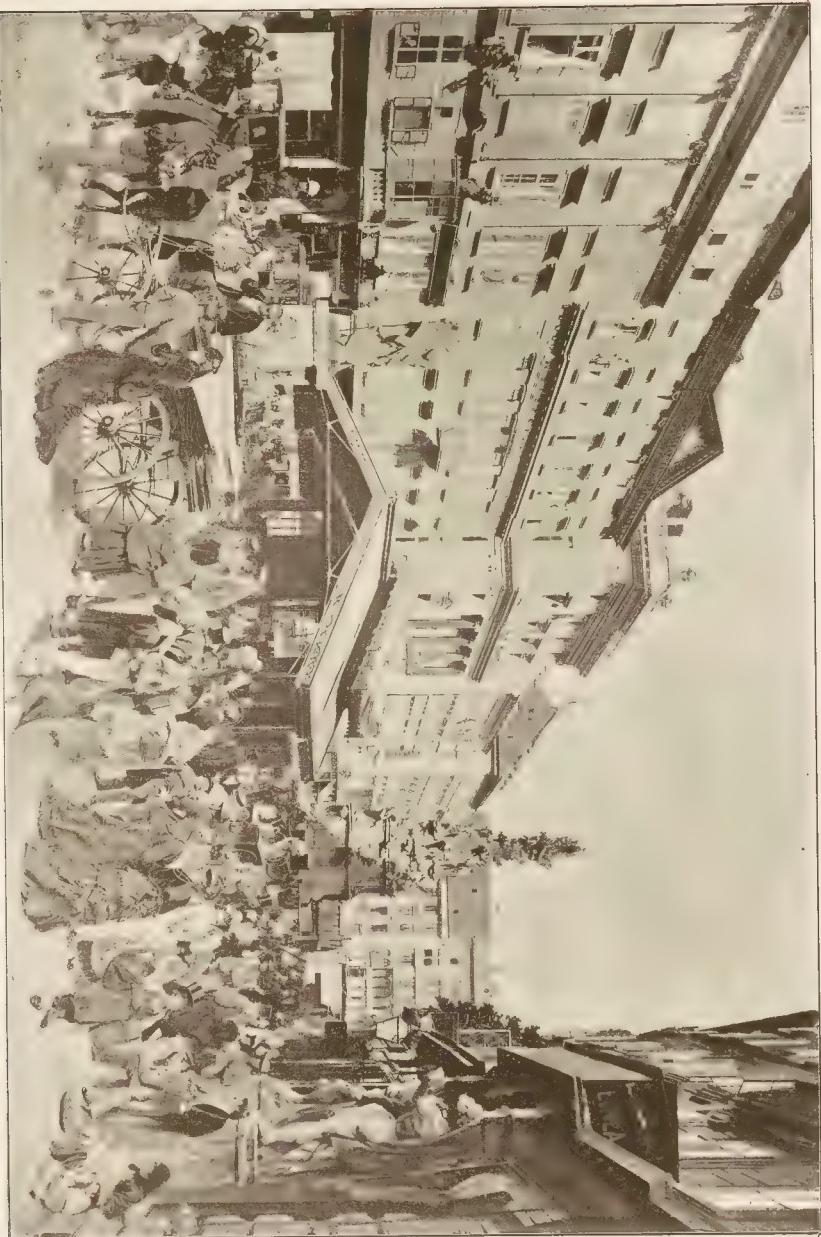
THE GRABEN IN VIENNA.

VIENNA has constructed modern boulevards excelling in beauty those of other capitals, but the old Graben, located as it is between narrow streets, still attracts the strolling population, and is continually enlivened by representative types of the inhabitants. The painstaking artist portrays them all, from the street arab to the Emperor of Austria. But neither street arabs nor potentates offer distinctively local aspects, therefore the prominence given to the cab-driver, whose individuality could not thrive outside of Vienna. There are also students, peddlers, ladies, letter-carriers, and a whole throng of idle or busy people, each personifying a class. The picture, with its many figures, is on a very small scale, minutely touched, yet remaining within a general color tone. It was the only canvas sent to the World's Fair by Karger, and bore the mention: Lent by his Majesty, the Emperor.

AUSTRIA.

THE GRABEN IN VIENNA.

K. KÄRGER.



YACHTING.

THE curved lines of a boat, with the wide sky and sea beyond, form a convenient background for the figures that the painter has presented previously either in the parlor or in the ball-room. There is a small party of them lounging on the deck of a steam yacht, in the enjoyment of fresh breezes, as the neat craft proceeds swiftly through the waves. The view is taken forward of the pilot house and includes the bow where a sailor is standing as lookout. All on board seem to be confident that the elements, as well as the captain and the stewards, are perfectly reliable. The full title, as given in the catalogue, is "On the Yacht Namouna, Venice, 1890," an indication that the chief interest of the picture is supplied by the portraits of the yachting party. In another part of this publication notice has been taken of "The Hunt Ball," also by Jules L. Stewart.

UNITED STATES.

YACHTING.

JULES L. STEWART.



NOW BEHAVE PRETTY.

THE request to exhibit his accomplishments is addressed to the little skye-terrier who stands up on his hind legs. Beside the portrait of the dog, and of course the important part of the picture, there is the portrait of a lady holding a teacup and turning toward the little pet. The face is seen in profile, half in shadow, and is a likeness of the wife of the artist. R. W. Vonnoh was born in Hartford, Conn., in 1858, received an elementary art education at the Normal Art School in Boston, and studied at Julian's, in Paris, under Boulanger-Lefebvre. He was a frequent exhibitor at the yearly salons, received a gold medal for portraiture at a Boston exposition in 1884, a Mention Honorable in Paris, 1889, and also a medal for a portrait which is now owned by the Pennsylvania Academy of Fine Arts. As a teacher of drawing and painting he has been, and is, connected with several of the best art institutions of America. The portraits he has painted are numerous and well-known.



UNITED STATES.

NOW BEHAVE PRETTY!

R. W. VONNOH.

DEATH STAYING THE HAND OF THE SCULPTOR.

THE monument, of which a plaster cast was at the Exposition, has been erected in a Boston cemetery to the memory of the sculptor Martin Milmore. It represents in high relief the winged angel of death bidding halt to a young man who is chiseling upon a sphinx. The sculptor is in powerful movement, his thought still with his work, when suddenly the mysterious intruder faces him. Conception of a high order and masterly plastic treatment displayed by the artist in many well-known creations assert themselves again. Daniel C. French was born in Exeter, N. H., in 1850. He took up the study of art at the age of twenty, under O. Rimmer, in Boston. His first statue was the "Minute Man," erected in 1875 at Concord, Mass. Two years were spent in Florence in the studio of Thomas Ball. The "Republic," in the Court of Honor at the World's Fair, is one of the many famous statues that he has produced.



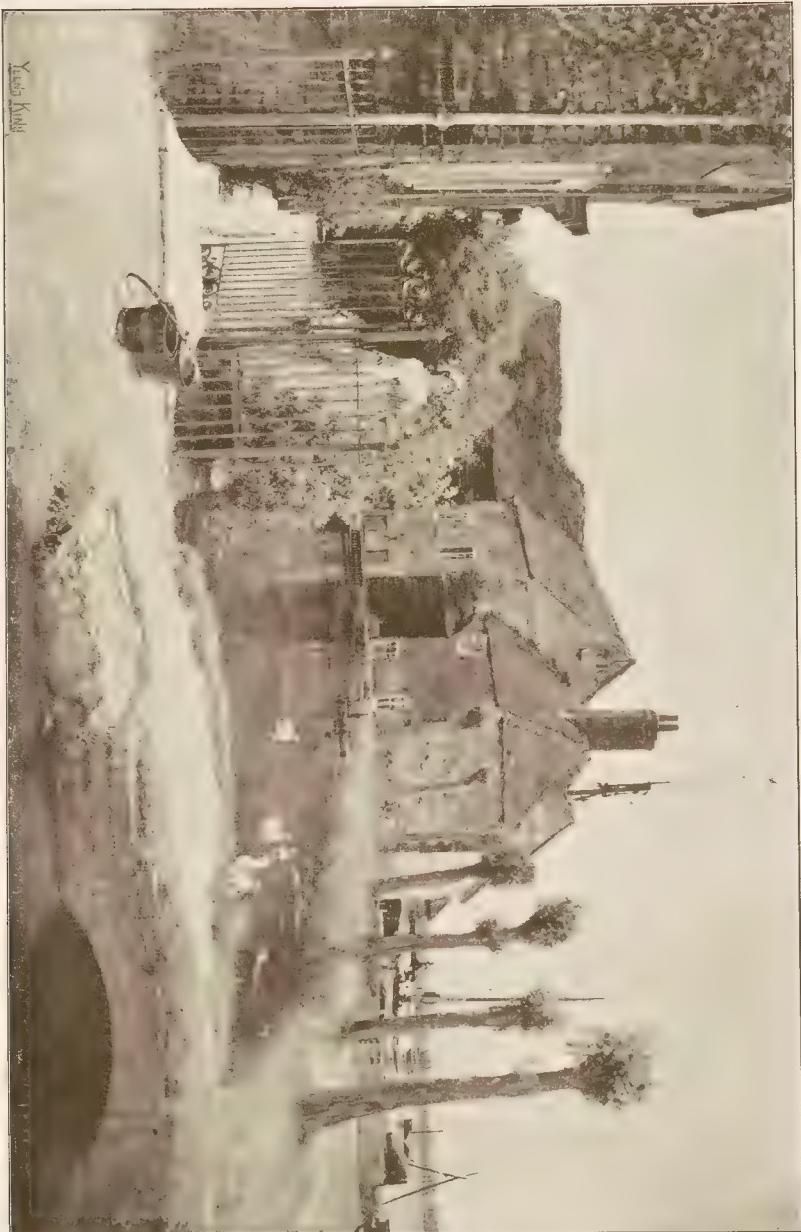
UNITED STATES.

DEATH STAYING THE HAND OF THE SCULPTOR.

DANIEL C. FRENCH.

THE LASS THAT LOVED A SAILOR.

THE lass stands before the paternal home and her love is far away. Her eyes wander from the duck-pond before her to the river beyond, where boats are anchored. Many an evening she has left the house, wondering if the absent one would not at last return to her affection, fearing the treason of the elements, perhaps struggling with a doubt of the realization of her fond expectations. Much importance is given in the picture to the accurate rendition of the pretty locality, the figure thereby losing some of the meaning that the title would assign to it. Yeend King, R. I., was represented in Chicago with three works, the two others being "Autumn Wooing" and "A Gray Day in July."



YEB-ND KING

GREAT BRITAIN.

A LASS THAT LOVED A SAILOR.

YEB-ND KING.

THE ORNITHOLOGIST.

A N elderly man is stretched out on a couch examining a dead bird. He is surrounded by a young woman and children, who pay close attention to his explanations. Taste in composition and firmness in drawing are generally unquestioned qualities of this master, who, for half a century, has occupied a high rank in British estimation. Sir John E. Millais was born at Southampton in 1829. The first in the long series of his medals was awarded him by the Society of Arts when he was only nine years of age. In the year 1846 he became an exhibitor at the Royal Academy. Since then the list of his works that have won public admiration has become long. He is especially famous for his portraits. About 1850 he and several others founded an association called the Brotherhood of the Pre-Raphaelites, the aim of which was a reform of the prevailing style of painting. The movement thus begun has left many traces, and has found followers up to the present time. Millais is a member of the Royal Academy. Seven of his works were at the World's Fair.



GREAT BRITAIN.

THE ORNITHOLOGIST.

SIR JOHN E. MILLAIS.

TRIBUTE TO THE MONASTERY.

IT is a strict rule in most of the monasteries that no woman is to pass over the threshold. The sesame which has gained admittance to the pretty maid is displayed before the smiling friar, and seems to meet with the approval of a connoisseur. Judging from the well-fed appearance of the good brother, fast-days must have been the exception in his pious life, and his vow of poverty has been generously lightened by the lay population. Monks, generally, are cautious enough to settle in the neighborhood of communities which not only are animated by a friendly disposition toward them, but whose worldly possessions are adequate to their refined taste. Nowak narrates, in his genre picture, an episode frequent in his country, and offers a fluent interpretation.



AUSTRIA.

TRIBUTE TO THE MONASTERY.

ERNST NOWAK.

SCARECROW.

A YOUNG girl sits calmly in the midst of a flowery meadow. The term scarecrow does not carry with it in this case the idea of repulsiveness, for the face of the lonely field sentinel is comely to a degree. As far as the view reaches there is juicy green, richly interspersed with wild blossoms. Red, yellow, purple, white petals boldly hold their own against each other, and yet belong to a well-studied ensemble. European art juries reserve good places for George Hitchcock; he always fulfills the expectancy of striking pictures. One of the two works he sent to the World's Fair had been previously shown in Munich, where it figured prominently in the American section of the International Art Exposition. His other canvas, "Tulip Culture," is also reproduced in this volume.

UNITED STATES.

SCARECROW.

GEORGE HITCHCOCK.



CHRISTMAS EVENING.

MARY has arrived before Bethlehem and is leaning exhausted against a fence while Joseph is in search of a place of shelter. The biblical subject is represented in a snow landscape; the garment of the woman is modern, her type European—transpositions that are customary with this much discussed painter. Both his "Christmas Evening," painted in 1870, and his "Announcement to the Shepherds," dated 1892, were seen at the World's Fair, the latter also being reproduced in this collection. Of the two the earlier work is the simpler and more impressive. Fritz von Uhde was born in 1848, at Wolkenburg, in Saxony. His artistic career began rather late in life, after he had fought in the Franco-German war. Among his best known canvases are, "Suffer Little Children to Come unto Me" (Leipsic Museum); "The Disciple of Emmaus" (Frankfort Museum); "Come, our Lord" (Berlin Gallery); "The Holy Night" (Dresden Gallery); "The Last Supper" (Luxemburg Museum); "Going to Bethlehem" (Munich Pinakothek).

GERMANY.

CHRISTMAS EVENING.



FRIITZ VON UHDE.

SALAMMBO.

THE destruction of Carthage was brought about by the Romans after many exhortations by the great Cato. A reconstruction in art has been variously attempted since a French novelist, Gustave Flaubert, gave it impulse by his investigation of an almost forgotten epoch of the African past. The undulating nude figure, with a large snake creeping over her body, is Salammbo, the daughter of Hamilcar. No cue to her relations with the snake is furnished, nor need be, the sculptor having given a form to his statue quite complete enough without Punic references. Antoine Jean Marie Idrac, born in Toulouse, became a pupil of Cavelier, obtained a Grand Prix de Rome, and of the Cross of the Legion of Honor. His talent was full of promise, but he died in youth. The plaster cast of Salammbo, exhibited at the World's Fair, was molded from the original for the Chicago Art Institute.



FRANCE.

SALAMMBO.

A. J. M. IDRAC.

"OF SUCH IS THE KINGDOM OF HEAVEN."

A CHILD'S funeral moves the artist to the hopeful quotation of the Scriptures. The little white coffin is borne along the shore by four young girls robed in white; children with flowers and psalm-books in their hands walk slowly ahead of the mourners and their juvenile voices rise in simple song. Tender compassion sways everyone who passes on the road and mingles even with the consoling words with which the artist conveys his impression to the spectator of the work. Frank Bramley had two canvases at the World's Fair, both of a greatly emotional character. In another part of this publication reference has been made to his "Hopeless Dawn." The present composition fully sustains the merit of the other.



GREAT BRITAIN.

"OF SUCH IS THE KINGDOM OF HEAVEN."

FRANK BIRMINGHAM.

NEVER BACK.

SHIPWRECK, icy desolation, hunger, and death have not overcome the ambition to reach the north pole. Expedition after expedition has been carefully planned and courageously undertaken only to fail, at least in its principal object. But as the map of the arctic region is dotted with graves of fearless explorers, geographical information becomes more complete and the craving for attaining the goal fiercer. Julius von Payer's painting recalls an episode of a voyage made in 1872 by Weyprecht and Payer with the aid of the Austro-Hungarian government. The leader seeing his men succumb under the hardships, tries to fire their frozen spirits to a new effort. He points to the north and commands them never to retreat. A boat is drawn to the edge of a snow-covered ice-field; a group of sailors have fallen beside it; farther on an open sea glistens in the polar light.



AUSTRIA.

NEVER BACK.

JULIUS VON PAYER.

NOON.

A PEASANT returning home from work is welcomed by his young wife, who holds a baby upon her knees. The scene is before the entrance to the house; the man is followed by his yoke of oxen. By inscribing "Noon" as a title upon this picture the artist probably refers to the family happiness of these people as well as to the midday sun, the one and the other in the zenith. Reference has been made in another part of this publication to the portraits that have come from the brush of E. Debat Ponsan. He has been successful in diverse directions, especially with his paintings "First Mourning," exhibited in 1874, and "St. Bartholomew's Day," which was at the Salon of 1880. "In my Conservatory" and "Noon" were the two canvases contributed by E. Debat Ponsan to the Chicago Exposition.



FRANCE.

NOON.

E. DEBAT PONSAN.

THE AMATEURS.

TWO children are in a boat upon a sleepy pond trying to catch fish. They do not seem to be experts at the sport, nor is their tackle that of professional anglers. The marshy body of water has a greenish-yellow color and seems opaque. Water-lilies float on the surface; the shore near by is grown with reeds; a hot afternoon sun hatches the landscape. Alexander Harrison is par excellence a painter of the water; in fact it was his marine life in the service of the United States coast survey that determined him to become an artist. His selection of subjects is, as a rule, happy, and many are the admirable shore-scenes that have come from his brush. Now he describes a moonlit surf, then an evening glow, or again a misty dawn, but he asserts ever his quick and brilliant perception. There were six of his works at the World's Fair, among them "The Bathers" and "In Arcadia." "The Amateurs" belongs to the Chicago Art Institute.

UNITED STATES.

THE AMATEURS.

ALEXANDER HARRISON.



MARKET PLACE IN CAIRO.

THE display of wares is insignificant as compared to the gathering of oriental types. A few vendors are grouped near the foreground; a musician plays upon an instrument that looks like a lyre; farther on men in the garb of inhabitants of the desert arrive on the backs of camels. The white structure of a mosque is in the distance, reflecting crudely the hot illumination of the scene. Müller offers an example of technical completion, without venturing into great originality either in the choice or in the treatment of the subject. The "Market Place in Cairo" was the only canvas at the World's Fair bearing the signature of Leopold Carl Müller. It was lent for exposition by the Vienna Academy of Fine Arts.

AUSTRIA.

MARKET PLACE IN CAIRO.

LEONOLD C. MUELLER.



THE TOILET OF THE BRIDE.

SOLEMNITY and gorgeousness were thought inseparable from the celebration of Russian marriages of former days. The observance of archaic rites was given more importance by the upper classes than the consideration of individual choice, since the Swakha, or professional match-maker, supplied the latter. The young bride is seated in the midst of companions or relatives, a portly matron dresses her hair, and another young girl is at her feet gravely contemplating the friend. Around the room are seen the bridesmaids and other members of the party, all looking at the central group. Embroidered and jeweled robes for the bridal attire are upon a chair to the left. The national costume, with its silks, furs, and quaint gold lace, gives an appearance of stateliness to the scene. Local custom is further indicated by the lighted candles before the icon in the corner. Though the surroundings be ever so lavish, human interest dominates the scene. The faces depict tender and sympathetic emotion.

C. Makowsky was born in 1835, and is well known as a painter and a teacher. His style is robust, his composition effective, and the subjects he treats are mostly taken from national life. His favorite models are members of his own family; a happy choice, as one can recognize in this picture.

Russia.

THE TOILET OF THE BRIDE.

C. MAKOWSKY



NYMPH WITH SHELL.

THE nymph is half-nude and in a half-reclining position upon the ground. Water flows from a source, and she is about to dip a shell into the rivulet. The cast belongs to the collection of French historical sculpture shown at the Exposition, and is now at the museum of the Chicago Art Institute. The original marble statue was in the Park of Versailles. It has recently been placed in the Galleries of the Louvre, a copy having been made for the site it occupied before. A. Coysevox, the sculptor, best known by his "Winged Horses" and "Fawn Playing the Flute," was born in 1640 at Lyons; he died in Paris at the age of eighty years. The "Nymph with Shell" dates from the end of the seventeenth century. His works in marble and in bronze were many, the latter often bearing in conjunction with his signature the name of the Kellers, the founders.

FRANCE.

NYMPH WITH SHELL.

A. COSEVOX.



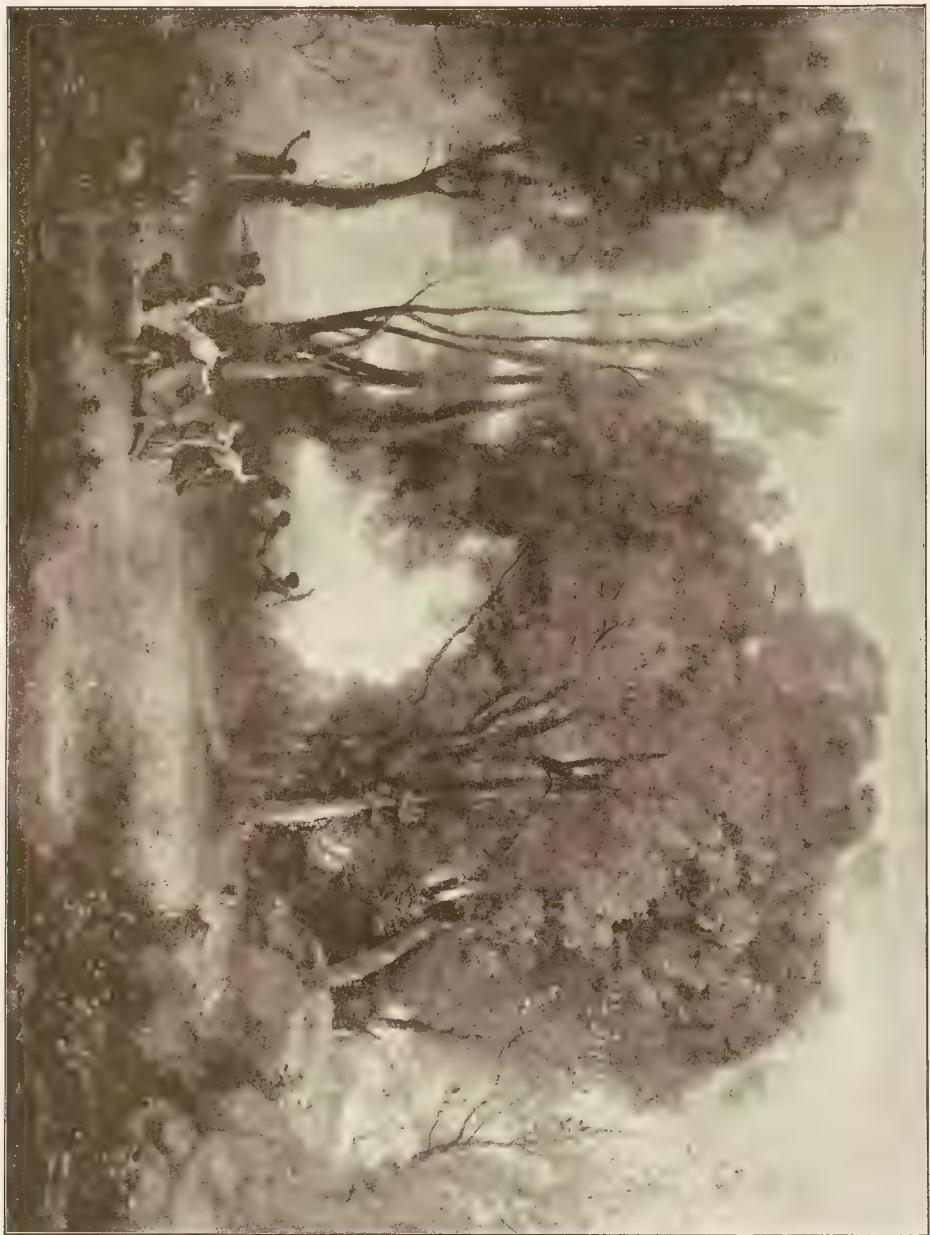
DANCE OF THE NYMPHS.

ONE of the masterly attempts of the painter to instill into color the trembling of trees under a breath of air, the thin radiance of twilight, a theory of sylvan spirits, more vagueness of contour and finer subtlety of impression than a half-dreamt vision would leave after awakening. His art approached so closely to the creation of the beautiful that his name not only leads in this century of landscape painting, but is also bequeathed upon their productions by an anonymous army of impostaers. Jean Baptiste-Camille Corot was born in Paris in 1796, and died there in 1875. Where he studied and how he conquered fame would make too technical a narration when only the exalted merit of his work is to be admired. It was he who honored the institution of medals and orders when he accepted them. The loan collection gathered for the World's Columbian Exposition contained eleven of the much coveted pictures bearing his signature.

FRANC.

DANCE OF THE NYMPHS.

COROT.



LANDING OF COLUMBUS.

THE quattro-centennial postage stamp, and the well-rounded phrases that are good stock in every first reader, make it an arduous task to form original views, literary or pictorial, of Columbus' progress from Palos to the World's Fair. J. Ayvasovsky presents the landing at San Salvador; a large canvas, greenishly illuminated, correctly keyed, precisely tempered, and fitly epoched. As yet the island coast is virgin of the conquest to civilization; as yet American soil is untrod by the step of white men — another minute and it will be linked to the known world. The "Landing" was one in the important series of paintings exhibited by J. Ayvasovsky, an artist whose prominence in his country may be inferred from the titles affixed to his name. According to the catalogue they are: Emerited Professor of marine painting since 1847; member of the council of the Imperial Academy of Arts since 1885, and honorary member of the said academy since 1867. Born 1817.



RUSSIA.

LANDING OF COLUMBUS.

J. AVVASOVSKY.

A RUSSIAN GIRL.

THE picture is a costume study as well as a portrait. The smiling face looks out from under a huge bonnet, shaped not unlike a bishop's miter, stiffly spangled with metal ornaments of intricate design. Weighty jewelry is attached to the ears. The loose fur-trimmed coat hangs straight from the shoulders and is, like the rest of the costume, of a heavy fabric interwoven with a large flowery figure. She has her hands upon her hips and poses with youthful candor. The work is dated 1889, and the author, Ch. Venig, is an artist of distinction, being professor of historical and portrait painting since 1862, member of the Academy Council since 1871, professor at the Academy since 1869, and professor of first degree since 1888.



RUSSIA

A RUSSIAN GIRL.

CH. VENIG.

SANTA MARIA.

HISTORICAL painting holds a respected place among the several branches into which art finds itself officially divided. Marine painting is another distinct branch. Why there are no such recognized specialties as geographical, mechanical, or pharmaceutical paintings it remains for the authorities to explain. Yet the current classification finds itself enriched by at least one new title: the Columbian painting. Since the Chicago Exposition was held to commemorate the discovery of the adventurous Christopher, it was deemed the opportunity for confronting the public with numberless portrayals of the vicissitudes and triumphs in his fateful career. And thus the Columbian picture came to flourish. Far away Russia seized the subject with alacrity. In the collection of works contributed by the Imperial Academy of Fine Arts there were twenty numbers by J. Ayvasovsky, five of them illustrating the famous travels. The title of the painting reproduced above is given in full as follows: "The Ship Santa Maria, on its way to America. Columbus, during a violent storm, surrounded by his discontented crew."



RUSSIA.

SANTA MARIA.

J. AVYANOWSKY.

SPIRIT GUARDING THE SECRET OF THE TOMB.

WITH arms clasped around an urn a powerful male figure is bent over a tombal stone, guarding the mystery of death in defiance to all. Impenetrable resolution, pathetic knowledge, are riveted in that face; vigorous movement and magnificent anatomy enliven the body of the statue. The general outline is sculptural; the parts are modeled with decided originality. René de Saint-Marceaux is among the most eminent of that younger French school of artists whose productions are always freshly and finely conceived. He won medals at the Salons of 1872, 1879, and 1889. Born in Reims. Officer of the Legion of Honor.



FRANCE.

SPIRIT GUARDING THE SECRET OF THE TOMB.

RENÉ DE SAINT-MARCEAUX.

THE FAVOURED SWAIN.

HARVEST is being gathered on an English farm. The labor of a fine summer day ended, a young lad and his sweetheart walk from the field, their faces expressing tender emotions. A rich sunset deepens all the colors, permeates the whole landscape with a feeling of peaceful splendor, fills the hearts of men with dreamy happiness. Inasmuch as the conception of the artist does not materially differ from works that made the delight of generations of British sentiment, "The Favoured Swain" is certain, as ever, to be favored by a contemporaneous public. The scene is relieved from a superabundance of sweetness by a more distant group of elderly farmers, who are evidently discussing the yield and anticipating a profitable sale of the grain.



GREAT BRITAIN.

THE FAVOURED SWAIN.

F. MORGAN.

OMNIBUS.

NO one before this young Swedish artist has attempted to paint such a daring impression as the interior of a city omnibus, moving through the evening gloom. A dark row of passengers is seen, people of widely different conditions, who are seated beside each other for a short time. The lights and shadows from the street flicker across the forms inside with every jolt of the vehicle. This sort of effect is known to anyone who ever has been on a street-car. Instantaneous as it is, it has been seized with a verve almost astonishing. While the drawing might at first seem loose, it proves to be done with a resolute stroke and helps toward a truthful vision. Anders L. Zorn has a studio in Paris; he was in charge of the highly meritorious collection of works sent by Sweden to the World's Fair. Among them there were seven paintings of his own, all excelling in strength and originality. A number of etchings illustrated also his fine talent in that art. During his recent sojourn in America Zorn has painted several portraits.



SWEDEN.

OMNIBUS.

ANDERS L. ZORN.

TWO GAZELLES.

A GAINST the whiteness of a wall leans the figure of a young Tunisian woman who is feeding a tame gazelle. Oriental lore is probably responsible for the likening of female grace to that of the gazelle, and has guided the artist when he was in search of a romantic title. The well, the window, the vase, the slender animal, the garb of the woman, and perhaps her type, would in themselves be sufficient to establish the Moorish impression, neatly drawn and painted in a high key as it is. F. M. Bredt is a painter of Munich, whose travels in the East were productive of both the works sent by him to the World's Columbian Exposition, "A Soudanese Girl" being the subject of the second.



GERMANY.

TWO GAZELLES.

F. M. BREDT.

FIGHT OF TRITONS.

TWO finny Tritons have a mighty battle in their own element.

They wriggle and wrestle with each other upon the breakers near a cliff, splashing and whipping the water high into the air with their fish-tails. A Nereid sits upon the rock, watching the fight, as if she did not side with either of the sea-gods. Foaming surf rolls in; the agitated waves in the distance have a steely glint. Benes Knuepfer lives in Rome. His "Fight of the Tritons" is the property of the Vienna Academy of Fine Arts. Another one of his mythological marines figured among the collection from Austria under the name, "The Eternal Siren."



AUSTRIA.

FIGHT OF TRITONS.

BENES KNUPFER.

AN ANCESTOR.

THE sinewy figure of a man, holding in one hand a long sword and trying its edge with the fingers of the other, stands over the broken emblem of Roman power. He is a Gaul, the ancestor of a race whose military spirit has been kept alive to this day. The poise of this soldier of *Vereingetorix* is firm; his face expresses confidence in his weapon; there is more suggestion of a skilled fencer than of a brute savage. A metal helmet is the only piece of armor protecting the man. The plaster-cast of "An Ancestor," seen at the Chicago Exposition, was modeled from the bronze which belongs to the city of Paris. The sculptor, A. P. Massoule, was born at Epernay. Salmson and Cavelier were his masters. He received medals at the Salon of 1882 and at the Universal Exposition of 1889.



FRANCE,

AN ANCESTOR.

A. P. MASSOULLE.

THE AGED.

A ROW of veterans of the sea is leaning against the wall of an embankment. The men talk with one another or watch the harbor before them where a number of boats are making for the open. Tanned faces deeply furrowed, and bodies once powerful and firm, but bent now, speak of a life-time spent in hard work and exposure upon the ocean. The eyes still have the sailor's keen glance. With the intelligent observation of physiognomies the painter presents an excellent effect of fresh breeze on a bright morning at the coast. The picture has tone, transparency, and a rare spontaneity of conception. There were three works by Albert Aublet in the French section of fine arts, the two others under the titles, "Women on the Seashore" and "The Sacrament."



FRANCE.

THE AGED.

ALBERT AUBLET.

FISHING BOATS GOING OUT.

THE view embraces a quiet river with old houses upon both banks and a stone bridge crossing it in the distance. Tiled roofs are reflected in the water, mingling their color with the blue-green prevailing on the surface. Three small fishing boats are starting for the sea. The crews are adjusting the sails, which have already caught the breeze. Light comes from behind so that the craft appears dark against a bright background. The scene is from the French coast town, Isigny. Frank M. Boggs is a resident of Paris. Besides the "Fishing Boats Going Out" there was another canvas of his at the World's Fair, the subject being the "Brooklyn Bridge."



UNITED STATES.

FISHING BOATS GOING OUT.

E. M. BOOGS.

THE BRIDGE.

WILLIAM D. HOWELLS wrote the following lines upon this picture:

Through amber fringe, that borders all the West,
Falls the last glory of the sun's bequest

On domes and spars.

The day is done. The hour of Toil's release
Comes like a benediction full of peace

As midnight stars.

Thrice welcome time! The chains of labor fall,
And traffic stays her strong imperious call

At close of day.

The weary and the glad, the poor, the proud,
Elate, dejected,—all together crowd
The homeward way.

H. R. Poore was born in New Jersey, in 1859. He studied at the National Academy of Design and at the Pennsylvania Academy of Fine Arts. Upon his return from several years' traveling in Europe he painted "The Bridge." In 1888 he received one of the Hallgarten prizes, and in the following year was elected associate of the National Academy. Later he received the prize of \$2,000, offered by the American Art Association in New York. His subjects represent man in association with domestic animals. The dog appears to be his favorite.



UNITED STATES.

THE BRIDGE.

H. R. POORE.

GOD'S FEAST.

FRENCH custom keeps up much of the magnificence of that yearly holy day of holy days, the *fête Dieu*. The treasures of the churches are borne in solemn procession through the cities, the clergy in gala attire officiates before altars erected along the road, sacred music resounds, and the pious parishioners follow through the flower-strewn streets. Albert Aublet's picture represents a group of young women who cut roses in a park; they give the blossoms to a little white-robed flower girl who will drop them before the procession. The scene is in reality a part of the religious celebration, although it takes place in such a charming green spot. "The Aged," another painting by the same artist, was exhibited in Chicago, and is reproduced in the present collection.



FRANCE.

GOD'S FEAST.

ALBERT AUBLET.

GOLDEN DREAMS.

IT would seem wild to conjecture about these dreams of gold. The wide-awake person who is stretched out in the picture certainly gives no sign of being the dreamer. Possibly she is the vision of someone else. But if that were so, why then "Golden Dreams?" There is the woman, wrapped in a sheet and crossing her hands over her breast; then there are draperies, plants, flowers, . . . just such an arrangement as a painter would easily find in his own studio, one that he would paint regardless of what it should mean. The face of the model is strikingly irregular, quite refreshingly so with its large mouth, heavy thin lips, and many teeth. P. De Tommasi is a resident of Rome. This was the only painting exhibited by him at the World's Columbian Exposition.



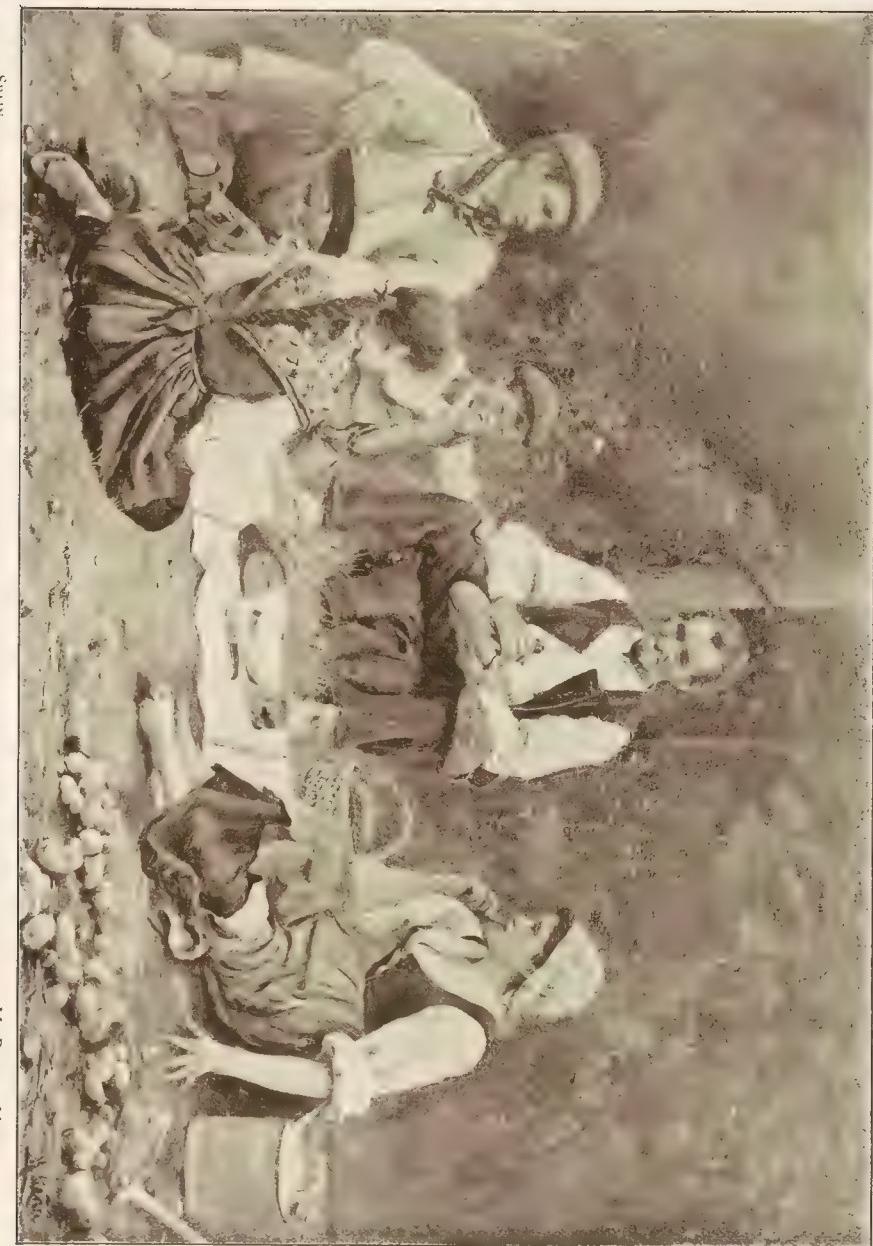
ITALY.

GOLDEN DREAMS.

P. DE TOMMASI

A DAINTY MOUTHFUL.

A FAMILY of field laborers has sat down in the shade of the trees to rest from exertion and to partake of food. The meal, or, according to the title, the "Dainty Mouthful," seems to consist mainly of a loaf of bread upon a cloth, around which fine appetites are assembled. Local color in the open air is the motive upon which the painter has been at work. Maximino Peña was born in 1864, at Salduero, province of Soria. After preliminary studies in Madrid he worked in Rome, where he was pensioned for two years by the deputation of his native province. He obtained two third medals at the exposition in Madrid in 1887, and, since, has been industriously occupied in developing his youthful talent, as the success of his picture at the Chicago Exposition would indicate.



SPAIN.

A DAINTY MOUTHFUL.

M. PIÑA Y MUÑOZ.

AVENUE OF OAKS.

FROM the foreground straight into the distance expands a road, bordered on each side by high trees. Through the branches and foliage the summer sun shines upon grass and moss. To the right of the middle distance a woman and a grazing cow are seen. The beaming landscape is painted with an admirable observation of nature, and a technique that is as assured as it is unobtrusive. There is nothing theoretical about the trees; each one has a life, an expressed individuality quite its own. Brilliancy of color and explicit drawing are of a master. Francois Lamorinière sent two canvases to Chicago, the "Avenue of Oaks" and "A Snow Effect," both works of great merit. The latter one is also reproduced in this volume, and further mention of the artist may be found under that title.



BELGIUM.

François Lamoriniere.
AVENUE OF OAKS.

BETROTHED.

THE scene represents family-life in ancient Rome. A vine-grown colonnade overlooks a mountainous coast, where patricians go for their villegiature. The betrothed couple stands near the foreground, the maiden touching lightly the hand of her future husband and modestly casting down her eyes. Further off a table is surrounded by a group of people who observe the lovers. Pigeons are scattered upon the tiled floor. Brilliancy of coloring and the revival of a fastidious antique again illustrate the art of Georges Rochegrosse. He is a Parisian painter of note, who has composed many Assyrian subjects. The "Fall of Babylon" by him, an enormous canvas, was the sensation of the Salon of 1892. There was another work of his exhibited in Chicago under the title "Spoils," also of the most sparkling coloration.

FRANCE.

BEIROTHID.

GEGIGTS RUEHEGROSSE.



MOZART AS A CHILD.

THE youthful prodigy, who afterward became one of the greatest musicians of all times, is preparing to play upon the violin. He stands slightly bent forward, braced upon one leg, holding the instrument against the other while he tunes the strings. His boyish face is earnestly animated with his work. Mozart's father traveled from city to city advertising the various talents of the little player, much in the same manner as such notices are spread in the present time, only that recent managers perhaps do not think it necessary to announce that their virtuoso is to play blindfolded upon the pianoforte. Louis-Ernest Barrias was born in Paris. He studied under Cavelier, Jouffray, and L. Cogniet. The medal of honor at the Salon of 1878, the order of the Legion of Honor, and the membership in the Institute of France are distinctions that were bestowed upon him. "Mozart as a Child" was molded from the original for the Chicago Art Institute.



FRANCE.

MOZART AS A CHILD.

LOUIS-ERNEST BARRIAS.

MATELDA.

PLACE: The Inferno. TIME: Dante's visit to that region. PERSON: Matelda, a lady of marvelous beauty, whom the poet met there. ACCESSORIES: A rippling stream, very green grass, golden hair, and many flowers. ARTIST: Noe Bordignon, born at Castel-Franco, Veneto, in 1844. Studied at the Venetian Academy of Fine Arts. After having graduated from the academy he obtained from the government the Prix de Rome, an annual pension of 3,000 Lire for three years, and spent seven more years in the Italian capital. After his return to Venice he painted, among various other works, an affresco of 150 square metres in the church of S. Zenone in Treviso, the Last Judgment forming the subject of that very large composition. Noe Bordignon has received many medals and is associate member of various academies.



ITALY.

MATELDA.

NOE BORDIGNON.

SHRIMPERS.

A BOY drags a wicker hamper through shallow water. A girl with an infant upon her back stands by, holding her apron open that the young fisher may put his catch there. They are children of the coast, who have waded into the sea for sport, while their elders are probably out to fish for a livelihood. The ocean is placid, the sky beyond clear; a sail is visible above the high horizon line, and a gull flies near the surface. The whole view is briny, airy, bright, managed with a rapid brush. This picture was one of three sent by B. J. Blommers to the Chicago Exposition. "Washing Day" was another and will be found among the reproductions contained in the present book.



HOLLAND

SHRIMPERS.

B. J. BLOMMERS.

THE TEMPTATION OF ST. ANTHONY.

If the legend be true, life in an abandoned tomb was not so devoid of incident for the ermite as he may have expected when he left his opulent home in Upper Egypt for the solitude of Thebes. He is said to have found ample opportunity for exercising his taste upon a multitude of offerings, but rejected them all, as none, not even those of the most tempting sensuousness, proved equal to his ascetic bliss. Carl Gutherz imagines the saint in his cave assailed by the visions of a nude woman and also of a scene of domestic happiness. Anthony is firm, hides his face in his arms, and once more his triumph over the desires of others is conquered. The hand is the only living part of the principal figure that is delineated. Its gesture, in opposition to the rest of the composition, is meant to convey the victorious struggle.



UNITED STATES.

THE TEMPTATION OF ST. ANTHONY.

CARL GUTHERZ.

ORCHARD IN ZEELAND.

IN ORDER to form some idea of this work one should recall the best productions of the open-air school, or, better still, the direct impressions of summer sunshine. Photographic reproductions of paintings of this sort can not do them full justice. Peasant girls in groups are gathering blossoms in an orchard. Sharp light comes through the branches and flows around bluish aprons and white bonnets. Every color asserts itself strongly, yet the effect of the whole is warmly blended. Theodore Verstraete, born in 1851 at Ghent, studied at the Antwerp Royal Academy and received a gold medal there in 1872. He has always painted entirely and directly from nature, taking principally landscapes from the neighborhood of Antwerp and motives from the Belgium coast. His vigorous talent has made him the leader of the more advanced artists of Belgium. He was among the founders of the Société Nationale de Beaux Arts, Champ de Mars, Paris. Gold medals were awarded him at Antwerp, Amsterdam, Paris (1889), Vienna, Cologne, Munich, etc.



BELGIUM.

ORCHARD IN ZEELAND.

THEODORE VERSTRAETE.

AUTUMN WOOING.

VEGETATION, water, sky, the ordinary ingredients of a landscape painting, whether it be great, indifferent, or unfortunate, again claim particularized mention in this. No site being indicated, the title "Autumn Wooing" must suffice to circumscribe poetically the artist's conception. Two other works by Yeend King are reproduced in this book with the usual comments under the titles of "A Lass That Loved a Sailor" and "A Gray Day in July." The present picture offers no notable deviation in manner from the two others. It is treated, as they are, with a proper division into foreground, middle-distance and perspective, lights and shadows, the effect of the whole possibly being a little more on the order of the fussy.



GREAT BRITAIN.

AUTUMN WOOLING.

YE END KING.

PSYCHE.

THE Latin author who wrote that "her beauty was so great and illustrious that it could neither be expressed nor sufficiently praised by the poverty of human speech," has left a legacy to the artists of all times. Their efforts to create the fabulous beauty are stirred by such ideal provisions. "Psyche," as conceived by Paul Thumann, is a blonde maiden who, in sylvan solitude, is leaning over a rock to discover her image in the water. The painter was born in a Prussian village in 1834, and has studied in Berlin, Dresden, and Weimar. He is now a resident of the capital, and a member of the Royal Academy of Art. His popularity is founded upon his work as an illustrator. An immense number of drawings have contributed more to his fame than his paintings, although there exist many of the latter, among which may be mentioned "Love's Spring," "The Sirens," "Art Wins Heart," portraits, and female study-heads.



GERMANY.

PSYCHE.

PAUL THUMANN.

RHINOCEROS ATTACKED BY TIGERS.

THE struggle between the wild beasts is at its crisis. One of the aggressors has succumbed to the rush of the rhinoceros, and is helpless under the terrible horn. The other tiger has sprung upon the side of the huge pachyderm, fangs and claws buried in it. The possibilities of such a combat are great; none but a daring artist would undertake to sculpture them. A contrast of animal forms, agile and strong on one side, enormous and almost invulnerable on the other; muscles strained to their utmost power; the infuriated rulers of the jungle in fatal contest. The plaster cast exhibited at the World's Fair was molded for the Chicago Art Institute from a work of August Cain, bearing the date of 1882. The famous artist has modeled many animals in the movement of deathly violence. His work found recognition by a medal as early as 1851. The succeeding years have been rich in distinctions for him, including his promotion to the rank of officer in the Legion of Honor. He had two other casts at the World's Columbian Exposition, both representing phenomenal battles in the wilderness.

FRANCE.

RHINOCEROS ATTACKED BY TIGERS.

AUGUSTE CAIN.



WINTER MORNING IN A BARN-YARD.

THE yard is seen on a quiet, gray morning after a light fall of fluffy snow. A group of white chickens is in the foreground, where their tracks are marked indistinctly. A girl in a faded shawl stoops down holding a pan of corn. In the middle distance a man pitches corn stalks to a cow. He stands behind a fence between snow-covered stacks. Farther on snowy fields stretch to a distant farm-house. There is a skillful gradation of whites, relieving the chickens and the cow against a snowy background. Charles C. Curran is a Kentuckian. He was born in 1861, and received instruction at the Cincinnati School of Design, at the Art Student's League in New York, and at the Académie Julien, in Paris. His picture, "A Breezy Day," obtained the third Hallgarten prize in 1888, an honorable mention was given him at the Salon of 1890 for his "Lotus Lilies of Lake Erie," and in 1893 he was awarded the Clarke prize at the National Academy of Design for "The Sirens." The World's Columbian Exposition medal was received by Curran for works, including the "Winter Morning."



UNITED STATES.

WINTER MORNING IN A BARN-YARD.

C. C. CURRAN.

THE KISS.

THE rainbow in itself would make an ungrateful subject for the sculptor. That pure refraction of light, infinitely delicate, escapes rendition in solid material. It would seem almost as though the kiss as a motive for the painter would offer difficulties equally unsurmountable. Emotional expression supremely concentrated is apt to dwindle down to formal gesture when transported upon canvas. Yet it is an attractive subject, meant as such, and so accepted. Four hands and two mouths bring the two young persons in caressing contact—the kiss is given and received rapturously. The picture is medallion shaped, the figures are in the exact center, and parts of the bodies are not seen. Signed E. Lebiedzki, and exhibited in Chicago as the only work from this artist.



AUSTRIA.

THE KISS.

EDUARD LEBIEDZKI.

THE ROLL CALL.

THAT a woman should have achieved greater fame with her military pictures than any of her British contemporaries who have painted army episodes is a curious fact. The "Roll Call" illustrates one of the events in the Crimean War to which the Royal Guards still point with the utmost pride. The picture was exhibited at first in 1874 at the Royal Academy, where it won immediately the plaudits of the public. It was purchased by the Queen of England and lent by her majesty for the Chicago Exposition. Elizabeth Thompson was born in 1844; the frequentation of the South Kensington schools fostered her talent, and her first participation in the annual exhibition of the Royal Academy, in 1873, attracted attention. There are several other works by her almost as widely known as the subject of the above reproduction. Among them may be mentioned, "Balaklava," "Inkerman," and "Quatre Bras."



GREAT BRITAIN.

THE ROLL CALL.

LADY BUTLER.

THE SWINEHERD.

THE Swineherd is a boy half-clothed in the skin of an animal and seated upon the shaft of a corrugated column. He blows into a sea-shell. Some pigs are near him and another herd of them approaches from the plain. In the middle distance to the right a white structure is seen behind the trees. The picture belongs to the trustees of the Dundee Free Library, and was lent by them for the Chicago Exposition. There was also the portrait of a man by the same artist. W. E. Lockhart was born in Dumfriesshire in 1846. In 1878, after having traveled in Australia and in Spain, he was elected a full member of the Royal Scottish Academy, and also an associate of the Society of Painters in Water Colors. He now lives in Edinburgh. "The Swineherd" represents a model of that southern picturesqueness which is cherished by the insular academies.



GREAT BRITAIN,

THE SWINEHERD.

W. E. LOCKHART.

PULL FOR THE SHORE.

THE oars of a small boat are manned with six sturdy workers, who pull steadily for the shore, faintly visible at the left of the picture. The pleasurable object of their exertion is probably the return to their homes. A boy sitting in the bow considers the voyage as pure sport. The faces are of the clear-cut American type, sharply drawn, as are all of Brown's subjects. Life and motion are successfully rendered in the "Pull for the Shore." The composition was one of the most important among the seven works contributed by J. G. Brown to the Chicago Exposition. A reproduction of a single figure, entitled "Wall Flower," by the same artist, is also contained in this volume.



UNITED STATES.

PULL FOR THE SHORE.

J. G. BROWN.

AN OLD WORLD HOME.

DREARY, somber autumn weather holds sway over the landscape surrounding the distant habitation. The road which leads to the place has no appearance of being much traveled, muddy though it is. Bare trees stretch their gnarled branches into the raw air and ragged clouds hang low in the sky. A flight of crows circles about. The work is done with faithful out-of-door observation by J. L. Pickering, a native of Yorkshire, who, after some years spent in activities of a different kind, followed a strong vocation for the painter's art. He studied under Frank Walton and in 1888 became a member of the Institute of Painters in Oils. Travels in the English Colonies and on the continent of Europe have aided in the development of his conception of nature. His participation in London and provincial expositions has been very successful.



SIR ERIC BALIANS.

AN OLD WORLD HOME.

J. L. Pickering.

SECURITY.

THE group symbolizing security consists of a young mother with a sleeping infant in her arms. She looks into the distance whence danger might arise; her vigil over the child is steady and loving. A long sword leans against her to be used in defense. The work is one of those with which the sculptor has decorated many public buildings in Paris. Eugéne Delaplanche died recently. He was born in 1836 in Paris, studied under Duret, obtained the Grand Prix de Rome in 1864 and the medal of honor at the Universal Exposition of 1878. Toward the end of his life the sculptor became interested in the production of artistic faience, modeling reliefs in an original manner that found quick recognition.



FRANCE.

SECURITY.

EUGÉNE DELAPLANCHE.

SUNSHINE AND FLOWERS.

POPPIES, red poppies, bright red poppies, a mother and her child choosing and picking them, summer sunshine on the figures and flowers—the situation and its color invite the attempt on canvas. Irving R. Wiles, born in Utica in 1861, began studies with his father, L. M. Wiles, and at the Art Students' League. He continued in Paris under Carolus Duran. He is a member of the Society of American Artists, the Water Color Club, the American Water Color Society, the Society of Painters in Pastel, and an associate of the National Academy of Design. Among the distinctions awarded him he counts the Clarke and Hallgarten prizes at the Academy of Design, and an honorable mention at the Paris Exposition of 1889; also a medal at the World's Columbian Exposition. Figure compositions and portraits were the principal works from his brush.



UNITED STATES.

SUNSHINE AND FLOWERS.

I. R. WILES.

LEIF ERIKSSON DISCOVERS AMERICA.

THE event of the first landing on the coast of North America, not having led to the colonization of the new continent, has not been proven beyond all doubt. Leif Eriksson, a Norwegian chief of the tenth century, is said to have been the intrepid sailor who really made the discovery. His gigantic form is portrayed in the picture, standing upon the deck of his Viking ship. He has just sighted land and points toward the horizon. The men of the crew are making haste to look in the direction where the unknown coast appears. An exciting situation, which the artist conveys with all its spirit. The small craft is tossed upon the high waves; the figures in the immediate foreground move with force; the marine effect shows a fine study of nature. There is a good deal of originality in this large composition.

NORWAY.

LEIF ERIKSSON DISCOVERS AMERICA.

CHRISTIAN KROHG.



PUNCH AND JUDY.

THE picture represents an audience at the Punch and Judy show.

Of course there are children, and they follow with intense interest all the sudden developments of the play. Their impressions are so vivid that they will be able to teach their own wooden puppets how to act. They have neither come to criticise the plot nor to study the diction, but to enjoy hugely everything they see and hear. The treatment of these juvenile faces is attractive; it somehow overcomes the difficulty of portraying a similar animation upon a number of individuals. There were three works by the same artist at the World's Columbian Exposition: "In Guiñol," under which title the picture herewith reproduced was catalogued; "Under the Awning," and the "Café Thief."



SPAIN.

PUNCH AND JUDY.

JOSE BERMUDO MATEOS

SOUTHWEST WIND.

THERE were six pictures by this artist at the World's Columbian Exposition, all representing Venetian views with fine originality. The following were the titles of the series: "Spring Clouds," "Basin of St. George," "Sunset at Venice," "On the Lagoon," "Canal of St. Marc," and the "Southwest Wind," which is the subject of this reproduction. A broad expanse of moving water extends almost to the horizon line, which is broken by the masts and spars of shipping, and the domes and spires of the city. A small boat, rigged with two sails, runs out before the breeze. Quick atmosphere, low daylight, and a long perspective are well rendered. Guglielmo Ciardi is a Venetian by birth. He received his artistic education in the Reale Accademia di Belle Arte of his native city, continued his studies in Florence, Rome, and Naples, but returned to Venice, where he is now professor at the Academy. He has received honors at the many expositions in which he took part.

ITALY.

SOUTHWEST WIND.

GUGLIELMO GIARDI.



MAN OF LATIUM.

THERE were two paintings in oil and three in water colors by A. Corelli at the Chicago Exposition. The "Man of Latium" was one of the latter. It shows such a sober use of the pigment that one might mistake it for a drawing, if the aquarelle process should not, indeed, mean that. The head is portrayed in natural size. According to the title it belongs to a young inhabitant of the center of Italy, and if it is typical of the descendants of the old Latins, that race shows no signs of degeneration. In manner of execution the painter gives evidence of profitable acquaintance with his classics. As a pendant a "Woman of Latium" was exhibited. A. Corelli is a Roman.



ITALY.

MAN OF LATIUM.

A. CORELLI.

A MUSIC PIECE.

IN the farther corner of a room a clerical gentleman touches the keys of an instrument. He has two listeners, young ladies of the approved Anglo-Greekish trim, who sit in attentive pose before an open door. This "Music Piece" has been seen first at an exhibition of the Royal Academy in London, has represented the artist at the Universal Exposition in Paris, in 1878, and was lent by its present owner for the Chicago Exposition. It denotes unity of idea when a painter during such a long span of time uses the identical work for the illustration of his talent, his aptitude to formulate a certain motive rather than his creative power. Withal the composition is of unquestioned respectability and possesses that peachy coloring of the English school of painting. Thomas Armstrong was born in Manchester. He studied in Paris long ago under Ary Scheffer.



GREAT BRITAIN.

A MUSIC PIECE.

THOMAS ARMSTRONG.

TEUCER.

HOMER'S Iliad mentions among many other heroes the brother of Ajax, Teucer, who took part in the siege of Troy. Hamo Thornycroft has chosen this name for the bronze statue of an archer handling his weapon. The figure stands firmly erect and is of sinewy, symmetrical build. In the outstretched left he holds the bow; the fingers of the right hand have just released the cord; the head is slightly bent forward as if to watch the flight of the arrow. The artist is a member of the Royal Academy. He belongs to a family that for several generations has held a respected place in British art. Hamo Thornycroft had three other sculptures at the Exposition: "The Mower," "Edward I," and "Putting the Stone." "Teucer" is now placed in the collection of the Chicago Art Institute.



GREAT BRITAIN.

TEUCER.

HAMO THORNYCROFT.

BIJOU AND HONORÉ.

INTUITION does not suffice to arrive at the meaning of the artist in affixing this title to his picture. Perhaps the horse's name is Bijou, Honoré the man's, and there are two portraits, an animal and a human one. Bijou carries around his neck a sort of picture-frame collar, which doubles the effect of some skillful foreshortening, done by the painter. Honoré is a sharp-nosed, deep-eyed old man, who exhibits two enormous fists. Bijou and Honoré pose in a barnyard, probably in full knowledge that they are having their "picture taken." Aug. Hagborg is a resident of Paris. He sent to the Swedish section at the World's Fair four of his works: "Beggar," "Evening," "Low Tide," and the one reproduced here.



SWEDEN.

BIJOU AND HONORÉ.

AUG. HANDBORG.

CUPID'S CHASE.

MARBLE, foliage, women in various stages of nudity, and a little winged Cupid approaching surreptitiously from behind, form the pretext of this rather naive composition. The flesh tints toll from orange to violet, and the forms ply between the elasticity of zinc and the firmness of molasses. Makart, Alma Tadema, Bouguereau, or Henner might have surrounded the cradle in which this art was reared and have bestowed upon it some of their gifts. Karel Ooms manipulates now a sagacious brush, which puckers its bristles to caress the grateful public of his god-fathers. His renown is solid. Numerous medals have fallen to his lot in the European art expositions. The "Chase of Cupid" has captured the attention of many at the Chicago Exposition, where it was the only work of this painter.



BELGIUM.

CUPID'S CHASE.

KAREL OOMS.

HUNTING THE SLIPPER.

THE public schools have offered many of the themes selected for treatment by the exhibitors in the French Section of Fine Arts. Lessons in the class-room, demonstrations in the laboratory, the recreations of youthful pupils, each have furnished their quota for attractive pictures. The one presented under the title "Hunting the Slipper" belongs to the number, and deserves its full part of recognition. Little girls sitting in a circle upon the ground play a merrily exciting game. A girl in the center does the hunting. She is somewhat puzzled to guess where the slipper is kept hidden. The faces are vivacious, full of childlike animation, and the artist for one has not gone amiss in Hunting the Slipper. It was the only canvas which he exhibited in Chicago.



FRANCÉ

HUNTING THE SLIPPER

ALBERT BARTHOLOMÉ

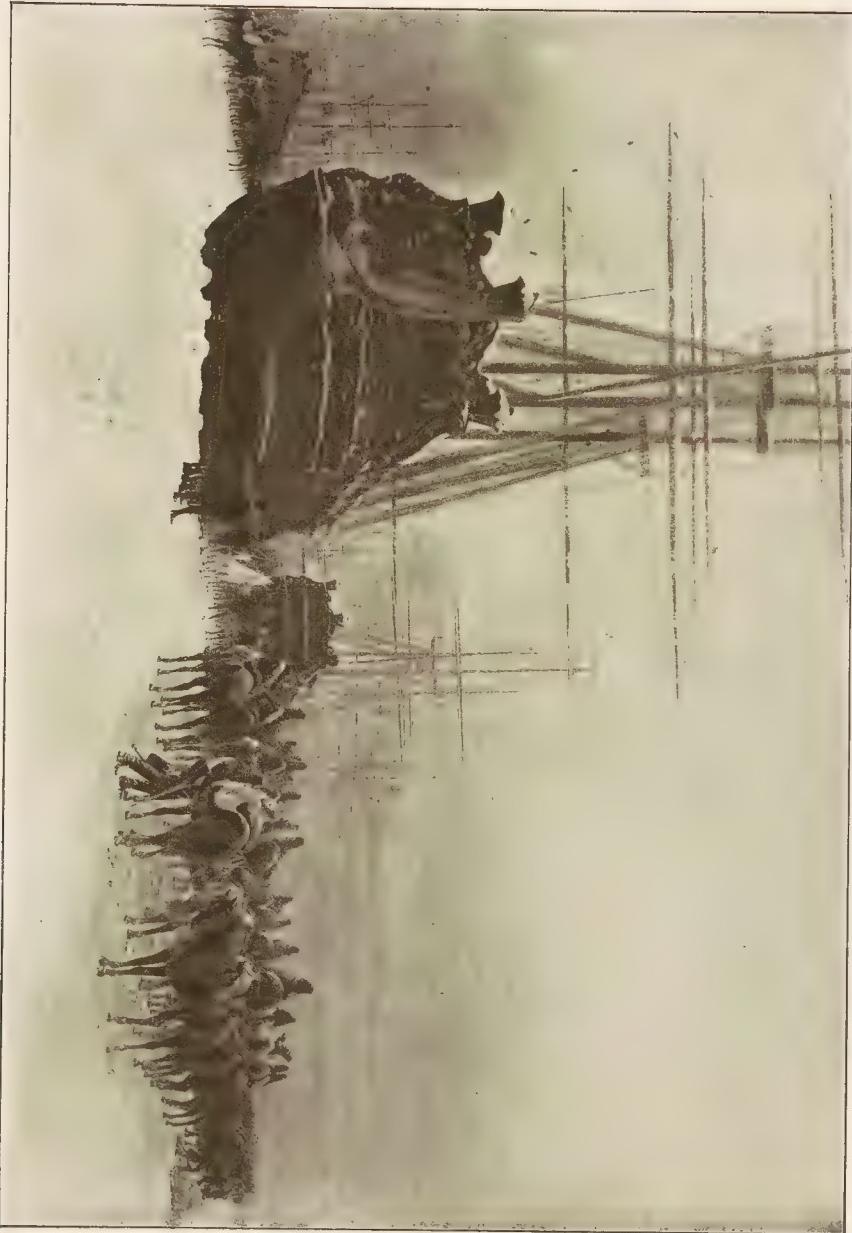
PICHEGRU TAKES DUTCH SHIPS.

Cavalry troops attacking and conquering a fleet is an event probably unique in the history of warfare. The incident depicted here occurred in one of the campaigns of the first republic. A French corps under the command of General Pichegru rode up to the Dutch war-vessels, which were ice-bound in the Zuyder Zee. No resistance could be of avail; the surrender was almost immediate. Huge ships are fast in the midst of a snow-covered plain of ice. Their dark hulls stand out against the gray sky above and the white surface below. Squadrons of Pandours are drawn up around the lame navy. The act of taking possession is done in the deep silence of the winter landscape. Charles Edouard Delort was born at Nimes. Gleyne and Gérôme were his masters. In 1875 he exhibited at the Salon a picture, "Embarkation of Manon Lescaut," which obtained a medal.

FRANCE.

PICHETRU TAKES DUTCH SHIPS.

C. E. DELORT.



HERCULES.

THIS plaster-cast was molded from a statue-terme in the Park of Versailles. Its upper part represents a comfortably herculean Hercules, draped in the lion's skin, holding in one hand his club and in the other the apples which he acquired on the occasion of his excursion to the patch of the Hesperides. As everyone has been told, this half-god was one of the most useful in all mythology; it was only long after he had been forced to self-cremation that his ornamental qualities were duly recognized. Thus merit can be hidden by hard labor. Lecomte lived from 1737 to 1817. His work is as suitable to the Rocaille as a crucifix is to a cathedral.



FRANCE.

HERCULES.

LECOMTE.

KATHARINA EMERICH.

TO the painter, whether he be or is not a psychologist, no more curious subject for study could have offered itself. Katharina Emerich is sitting up in bed; a burning candle beside her sheds yellow light upon the livid figure and upon the white linen. Her hands are raised to her temples, the phenomenal stigma appearing upon the left. She gazes intently at a crucifix which lies on the bedcover. Brooding over the tortures, inflicted upon Christ, has caused her to feel a suffering physically similar to his. Gabriel Max was born in Prague in 1840. He is the son of the sculptor Joseph Max. Blaas, Kurzbauer, and Piloty were his masters. Works by him exhibit a remarkable talent, an intellectuality, combined with assured technique, which places him among the best-gifted artists of the Munich school. He is a professor of the Academy. Among the pictures which he has painted many treat rather gruesome motives.



GERMANY.

KATHARINA EMERICH.

GABRIEL MAX.

CUPID AND PSYCHE.

THE earthly rival of Venus is said to have received the embraces of her lover during the night only, and was enjoined by him to refrain from curiosity as to his looks. But she could not resist the temptation to light her lamp while Cupid was asleep, an act which was punished by his flight as soon as it was discovered. It is therefore difficult to surmise which moment in the relations of the couple the painter meant to represent. Psyche is seated upon a bronze couch, slightly bent toward the half-kneeling Cupid, who lifts her veil and kisses her. The composition reminds distantly of a group by Gérard, in the Louvre Gallery, although the features in this painting are more youthful. "Cupid and Psyche" was the only canvas which Lionel Royer contributed to the Chicago Exposition.



FRANCE.

CUPID AND PSYCHE.

LIONEL ROYER.

MUSHROOM GATHERERS.

A FAMILY of rural mushroom gatherers has congregated in the woods. Baskets full of the fungi have been collected, and the gatherers are at rest upon the ground. Their smiling faces would indicate that they are pleased with the day's yield. The children seem especially animated. W. Golinsky, the author of this work, was born in the year 1854. His titles, as quoted in the official language, are: "Genre Painter; Class Artist of First Degree." The first degree is undoubtedly the highest which Russian authorities can give. The canvas exhibited in Chicago bears the date of 1888. It is the property of the Academy in St. Petersburg. Landscape and figures are interestingly treated.



Russia

MUSHROOM GATHERERS.

W. GLINSKY.

FEMALE SUTLER.

THE German department of the art exhibit at the World's Fair contained a great number of paintings which had for subjects scenes from the life of the military. The prevalence of uniform was strongly asserted there in accordance with the national taste. Battles, reviews, maneuvers, pageants, a debauch of brass buttons, a preciseness of lines, and a juxtaposition of colors, as only the constant sight of shooting targets could teach. The 'Female Sutler' caters to a troop of grenadiers on the march. The accouterment is that of soldiers who were victorious under Frederick the Great. She is mounted on a large horse, upon which are also her wares. As she trots by the front rank the soldiers call to her in jest, and the comical figure in the saddle turns around with a laugh. Other regiments pass in the distance. Upon a low hill to the right is a small windmill. The picture is the property of the Berlin National Gallery.



GERMANY.

FEMALE SUTLER.

Fritz Werner.

THE DRENCHING.

A WOMAN and a child are bathing in the sea. The tide is coming in. Long rollers move toward the beach. The bathers have waded into the water up to their ankles only, and are now bracing themselves to receive the shock of the next wave, the woman bending over her little charge, who seems somewhat timid. The horizon is near the top of the picture, leaving in view only a small ribbon of sky above the sea. Both the figures are in a snap-shot pose, in curved outlines against a fluid background. Two seagulls float in the air, close to the surface of the water. Madame Virginie Demont-Breton, the daughter of Jules Breton, had three paintings at the World's Fair. The one entitled "Au Pays Bleu" has been reproduced in this volume, with a biographical notice of the artist.



FRANCE.

THE DRENCHING.

VIRGINIE DEMONT-BRETON.

THE DORDOGNE RIVER.

THIS allegorical representation of one of the larger rivers in Southern France takes into account more than has been usual in similar works—the actual geographical data. The slightly draped figure of a young woman reclines upon two urns from which water springs forth into one stream—as the Dordogne River is formed from the united currents of the Dor and the Dogne. On the banks of the Dordogne a fertile country blossoms. The fruit and flowers strewn along the base of the sculpture serve as an indication of the bountiful nature of the district. A winged child is leaning against the principal figure. The group is in the Versailles Park. It is a work of Coysevox, whose career during the end of the seventeenth and the beginning of the eighteenth centuries has been productive of numerous creations for the adornment of the royal gardens.



FRANCE.

THE DORDOGNE RIVER.

COYSEVOX.

SAPPHO.

THE feminine figure, called for some hidden reason after the sublime Lesbian, makes a triumphant exit from a masquerade. She is dressed in long black gloves, lustrous silk tights of black, and a black satin apparel which is neither a waistcoat nor an apron, nor yet a flowing robe, but might represent a stunted growth of either. "Sappho" holds a half-mask to one side as she swaggers down a broad flight of stone steps. From above, a few maskers watch her descent. A very large canvas is entirely covered with this most artifcious parade. T. Spiridon lives in Rome. He probably is the recipient of many medals, for he must be a favorite of the juries at exhibitions as well as he is the elect of the chromo-loving public. The other painting by the same author, "Follette," which was also at the World's Fair, is reproduced in this volume.



ITALY.

SAPPHO.

T. SPIRIDON.

CAVALRY CHARGE

A REGIMENT of Italian lancers hurls itself in a furious gallop against an unseen enemy, or, more correctly, executes the maneuver of a charge before the eyes of the painter, whose point of observation is at the extreme right of the field. The opportunity for studying horses in the very height of action is the best, and the ones at the beginning of the long front are interesting examples. Farther on, the laws of perspective compel the merging of men and mounts into a lengthy, compact mass, the end of which is hidden behind a fold of the ground. The "Cavalry Charge," by F. Mancini of Naples, was conspicuous among the paintings contributed by his fellow countrymen to the Chicago Exposition. Of large size, the canvas does not fail to convey the impression of an extensive view. The tone of the landscape is yellowish, and the army breaks it with a mottled glitter.



ITALY.

CAVALRY CHARGE.

F. MANCINI.

A READING FROM HOMER.

L. ALMA TADEMA'S version of Greek life is of a much tamer kind than the accounts written by the ancient author. But, then, Homer dealt poetically with the exploits of heroes, whereas the "Reading" is handed down through a translation into Royal Academy painting, a process which can not help the freshness of impression. The pure marble of the picture is inhabited by a small company of youths, who may be presumed to be equally familiar with Hellenic papers on fashions in dress and pose, as with other literature of their nation. Figures quite sculptural and stone truly life-like. Besides, there are a few flowers, a tambourine, a lyre, and, the principal accessory, the paper in the hands of the lecturer. The architectural arrangement comprises a seat along an incurving structure of massive blocks. In another part of this volume there is a reproduction of "An Audience at Agrippa's" by the same artist who exhibited in Chicago also "A Dedication to Bacchus" and "The Sculpture Gallery."



GREAT BRITAIN.

A READING FROM HOMER.

L. ALMA-TADEMA.

AGE IS NOT PROOF AGAINST FOLLY.

THE elderly burgher is making a formal call on the seamstress. He has donned, with his Sunday clothes, his choicest manners. What other important motive could account for all that ceremonial if not a proposition of marriage. The much more youthful woman has listened with amused respect to the ponderous speech of her suitor, who now awaits the answer in an attitude of self-conscious satisfaction. A refusal of his offer is certain. Before giving it, the industrious maiden can not resist the temptation of hilarity which she takes care, however, to shield from the old beau. All that is neatly told by the Vienna painter. The story is proverbial and the picture is as indisputable as the truth of such popular wisdom. Similar to most of the little genre paintings seen in the Austrian section of fine arts at the World's Fair, this one is of concise drawing and has a finished smoothness of color.



AUSTRIA.

AGE IS NOT PROOF AGAINST FOLLY.

ISODOR KAUFMANN.

GIL BLAS.

THEY are not vulgar train-robbers who are laying in ambush for the approaching party of travelers, nor even desperate frontier rowdies about to "hold up" a stage, but all fine gentlemen students of Spain, the national exponents of joyous adventure. For more minute description turn to "*Gil Blas of Santillane*," done into French by one Le Sage, and beginning with the riddle: "Here lies the Soul," etc. The horseman in the center is undoubtedly Gil himself, although his face is somewhat averted and can not be readily analyzed. There are three distinct parts in the picture: The armed squadron in the foreground, the distant coach and, in between, the landscape of trees and winding road, all very properly drawn and illuminated. José Moreno Carbonero is the felicitous author of three paintings seen at the World's Fair: "*Gil Blas*," "*Gee up, Jennie*," and "*The Sheep*" (*Don Quixote*).

SPAIN.

GIL BLAS.

J. MORENO CARBONERO.



UNDER THE AWNING.

UNDER the awning there is the deck of a steamboat upon which passengers are at leisure. The ship of the dimensions of a yacht is near shore. Over its side the water is visible, and other vessels are afloat in the vicinity. There is but little activity among those on board. A boy bends on the railing, his hat lifted for a salute. The woman seated in the foreground holds a glass to her eyes. A sailor is occupied in cleaning the deck. The contours of the figures cut sharply into the marine atmosphere. Jose Bermuda Mateos, the author of this picture, had also two others at the Exposition in Chicago. Their titles were, "The Café Thief" and "In Guiñol." Readers of these notes will find the latter one reproduced under the title, "Punch and Judy." All three are based upon direct local observations of the artist.



SPAIN.

UNDER THE AWNING.

JOSÉ HERRANZ Y MATHEOS.

TIRED BOXER.

THE athlete experiences that lassitude which intervenes between exertion and repose. All his muscles are relaxing, and his senses, so keen a moment ago, become less acute. He occupies a sitting position and bends toward one of his boxing gloves which is upon the ground. The contest between a boxer of such powerful development and his opponent was no doubt a heated one, else the man would not be so fatigued. This plaster cast is another of the much animated sculptures of Douglas Tilden, four in number, which were exhibited in Chicago and are all reproduced in the present publication. Each one is an example of vigorous manhood. The "Tired Boxer" shows the same excellent vivacity as the other works by this artist.



UNITED STATES.

TIRED BOXER.

DOUGLAS TILDEN.

SORTING FEATHERS.

IN a workshop, crudely lighted from the windows in the rear, a number of women are busy in sorting feathers. They are a rough and ugly lot, paying but little attention to their work while they quarrel with each other. One has arisen and points with angered gesture toward the group at the left; her neighbor, at the same time, takes a deep draught from a flask. Everywhere in the room there are feathers, hampers and bags full, on the floor, and circling about in the air. The aspect of the whole is frankly seized and blandly rendered. "Sorting Feathers" is the property of the St. Petersburg Academy, as are also "The Military Council at Phily," "Taking a Wolf Alive," and "Near the Craters of Ledgi," by the same artist, which were also on view in Chicago. A. Kivshenko was born in 1851. Since 1893 he holds the office of professor in the department of genre and battle painting at the above mentioned academy.



RUSSIA.

SORTING FEATHERS.

A. KAVSHINSKO

THE BATH.

A GROUP of women and children seeks the refreshing closeness of the water. One of the boys is wading in the river and another is undressing to follow his example. The sun sends scorching rays through the air. "The Bath" presents rather commonplace people; they are neither in surroundings of striking peculiarity, nor is their action in any way unusual. The artist can therefore dispense with elaborate composition and relies simply upon what must have been his actual observation. The work thus understood avoids, in the first place, all faults of theoretical arrangement, establishing an effect true as the artist's impression, as suggestive as his powers of rendition. Adrien Moreau was born in Troyes. He was a pupil of Pils. He inaugurated his successes at the Paris salons with his exposition in 1876, when he received a medal.

FRANC.

THE BATH.

ADRIEN MOREAU.



JEU DE LA COMÈTE.

SOME ladies and gentlemen are engaged in a game of cards called the comet-play. They are seated in a salon elaborately furnished in the style of Louis XV. The costumes, too, are of the same epoch. The furniture and embellishments are not of the artist's invention. He has found them in one of the rooms of the old Hotel Kums, in Antwerp, which still contains, besides the decoration in eighteenth century taste, a most valuable collection of works of art gathered by several generations of the Kums family. The drawing-room scene in the picture is typical in design and materials. Upon the walls are Gobelin tapestries, and mirrors in curved gilt frames. Crystal chandeliers, brass brackets, and various panels, as well as violently wrought consols, complete the interior. The carpet is one of the famous Aubusson make. Constant Cap has most closely followed the forms and colors which he saw. While the skillful treatment of textures is certainly remarkable, the human figures and faces are finely presented and remain central as attractions in this picture. Cap enjoys fame as a genre painter, and obtained a gold medal in Belgium.

BELGIUM.

JEU DE LA COMÈTE.

CONSTANT CAV.



FISH MARKET IN CORNWALL.

THE small market-place is situated between storehouses. Fishes of various kinds are on the ground. Near the center the operation of weighing is in process, old-fashioned scales being used. The men at work and those loitering about have that peculiar physiognomy which flavors of the deep sea. Near the foreground, to the right, a young girl with a jar in each hand is slowly walking on. Billingsgate is the mark of destination upon the piled-up boxes, but none of the choice vernacular of that place is heard from the fishmongers in Cornwall; in fact they keep as dumb as their slippery wares. The artist was born in London in 1860. His father was a wood engraver. He was admitted as a student at the Royal Academy in 1879, and remained there until 1883. Besides a number of prizes for drawing, painting, and modeling, he received a gold medal and a traveling "studentship" of £200. After a few months' study in Paris, under Bouguereau and Tony Fleury, he returned to England and soon took to painting Cornwall scenes according to the idea that pictures must be painted on the spot. During the last few years Mouat Loudan has devoted himself chiefly to portraiture, giving part of his time to the Westminster School of Art, of which he is head master.



GREAT BRITAIN.

FISH MARKET IN CORNWALL.

MOUNT LOT PAN

AWAITING.

SHEEP and feeling—the bleating ruminant and an emotional faculty dealing with the former—in how many delightful paintings they have been met together since the old days of Verbroeck-hoven, the master of pink-and-woolly tenderness. And still the guileless animals are made to leap into the oily element after the original mutton of a pictorial Panurge. From the results it would appear that there has been a greater evolution in artistic conception than in sheepish breed. The flocks of the present roam often in a bitter atmosphere of doubt; their fleecy bodies are no longer symbols of meek purity; a spirit of restlessness has invaded even their pastures. The work of the German artist depicts a meadow divided by a fence, on one side of which a flock is huddled together. Heavy clouds move in the sky. Heinrich Zügel had another canvas at the Chicago Exposition under the title "Hard Labor." A reproduction of it can be found in another part of this volume.



GERMANY.

AWAITING.

HEINR. ZUGEL.

VISIT TO THE LAUNDRY.

THE pretty laundresses have interrupted their work and receive the visit of a friend. One of them has prepared coffee. The company sits in a corner of the room, resting and talking with one another. Clothes are laid on shelves, hung over ironing boards, or strung up on a line. There is a remarkable uniformity of type noticeable in these five women; they would almost give the impression of one model seen in diverse poses and in different attire. The physiognomies, however, are carefully studied, each in its own momentary expression. Josef Gisela is also the author of the painting, "Adventures in the Lottery," of which a reproduction is to be found in another part of the present publication.



AUSTRIA

VISIT TO THE LAUNDRY.

JOSÉF GRÉLA.

FLEVIT SUPER ILLAM.

WHAT a doleful presentiment in presence of the white city in the valley, with the sun setting in vapory splendor beyond. The Nazarene stands with uplifted hands and bent head. His words send a shiver of awe through the groups of his followers. No conviction could bind them more strongly to the new doctrine than that of the impending doom of their former fellows. The artist has evidently made a study of eastern types, and one may accept his conception of eastern scenery as being truer to nature than the examples furnished by the imagination of others. A stern feeling is involved in his work. Enrique Simonet lives in Malaga. The painting "Flevit Super Illam" was the only one from his brush seen in Chicago.



STAINS.

FLEVIT SUPER ILLAM.

ENRICO SIMONET.

GROUP OF CHILDREN.

THERE are two of them, the one standing and blowing into a sea-shell, the other kneeling and holding a bow. The group is reproduced from a bronze in the Park of Versailles, and is one of the number that Van Cleve has modeled for the Parterre l' Eau there. Like all their mates, these children are playful creatures. Modern parks are filled with monuments of statesmen, soldiers, or literary people, thus carrying into the hours of recreation the idea of pompous instruction when none is required.



FRANCE.

GROUP OF CHILDREN.

VAN CLEVE (1645-1732).

DANCING DOWN THE HAY.

A NUMBER of men are occupied in stacking the new-mown hay — while groups of young women dance on the top of the stack — one of the rare occasions when farm labor permits of simultaneous merriment. G. H. Boughton is an associate of the Royal Academy of London, and at the same time is a member of the National Academy in New York, part of his earlier career having been spent in the United States. He was born in England in 1834, began his studies unaided in Albany, N. Y., until he could complete them in London and Paris. His works, either historical subjects or landscapes with figures, have won for him universal favor. Works of his figured at most of the important expositions during the latter half of this century, and many of them have been made known still more by engraving and photography. There were three canvases by Boughton at the World's Fair.



GREAT BRITAIN.

DANCING DOWN THE HAY.

G. H. BOUGHTON.

SALOME.

THE daughter of Herod descends from the steps of the palace where she has danced before the king, and as a reward obtained the head of John the Baptist. She carries her ghastly prize upon a salver, still cruelly triumphant over the fate of the saint who had dared to resist her charms. The legend has it that her passion found no end with the death of the martyr, but that she became crazed when his lips remained lifeless under her kisses. Salome has been the subject of several renowned old paintings. G. Papperitz treats it according to principles which are recognized by the present school of Munich, and which in this case may have been completed by studies of the oriental *danse du ventre*.



GERMANY.

SALOME.

GEORG PAPERITZ.

RETURN FROM WORK.

IN THE center of the picture a woman holds a little child aloft; farther on a man fondles another child, looking at the same time toward the jubilant group of mother and last born. The barking joy of a dog in the foreground adds a note to the welcome home. With the men a yoke of oxen have returned and are now calmly standing aside. Near by is a kettle under which wood is afire. The open plain stretches far into the distance. Other laborers lead a herd of cattle across it. Various objects are on the ground in the left corner. The point of view for the picture is probably taken from the home itself, toward which these interesting Spaniards are returning with a pleasure that the artist wishes the spectator to share. There were several other compositions by Gonzalo Bilbao in Chicago.



SPAIN.

RETURN FROM WORK.

GONZALO BILBAO.

A GRAY DAY IN JULY.

THE gray day is observed from a pretty corner in a landscape with trees. A little stream flows through the high grass in the foreground. The upper parts of two brick walls are connected by timbers, a structure intended either for a bridge or a sluice. The crowns of several fine trees appear beyond the water which reflects them. A meadow lies farther, with two men laboring there. In the distance another group of trees and the roofs of a village are visible. The "Gray Day in July" is the third of the works which Yeend King has sent to the Chicago Exposition, and which have all been reproduced in this publication. The other two canvases contain human figures prominently treated, while this one is a study of nature without story.



GREAT BRITAIN.

A GRAY DAY IN JULY.

YEEND KING.

WASHING DAY.

ONE sure guide which the Holland painters like to follow in the choice of subjects is Light. And why should they be more discriminating than the very force of nature from which all color originates? As a consequence they abandon the customary studio with its north windows and establish their canvas where the day shines plainly upon plain people and plain things. Over two centuries ago the Dutch masters had already defined their understanding of shadow and light in pure relation with hue and form. Still, in the unexcelled work of the past there is some pictural arrangement of effects, often a suggestion of complex sources, while the more recent art is content to simply seize an effect. The glass panes admit the vivid day into a small interior; everything within takes value according to position and susceptibility of reflection; flaky half lights float away toward the spaces where dead shadows linger. The "Washing Day" is a fine specimen of the school of Israels. It is handled in broad manner, modeled luminosity rather than lineal distribution of shade. There is no pose on parade; the brightness ebbs and flows through air, develops the bodies, and surrounds them with its froth.



HOLLAND

WASHING DAY.

B. J. BRIDGWATER

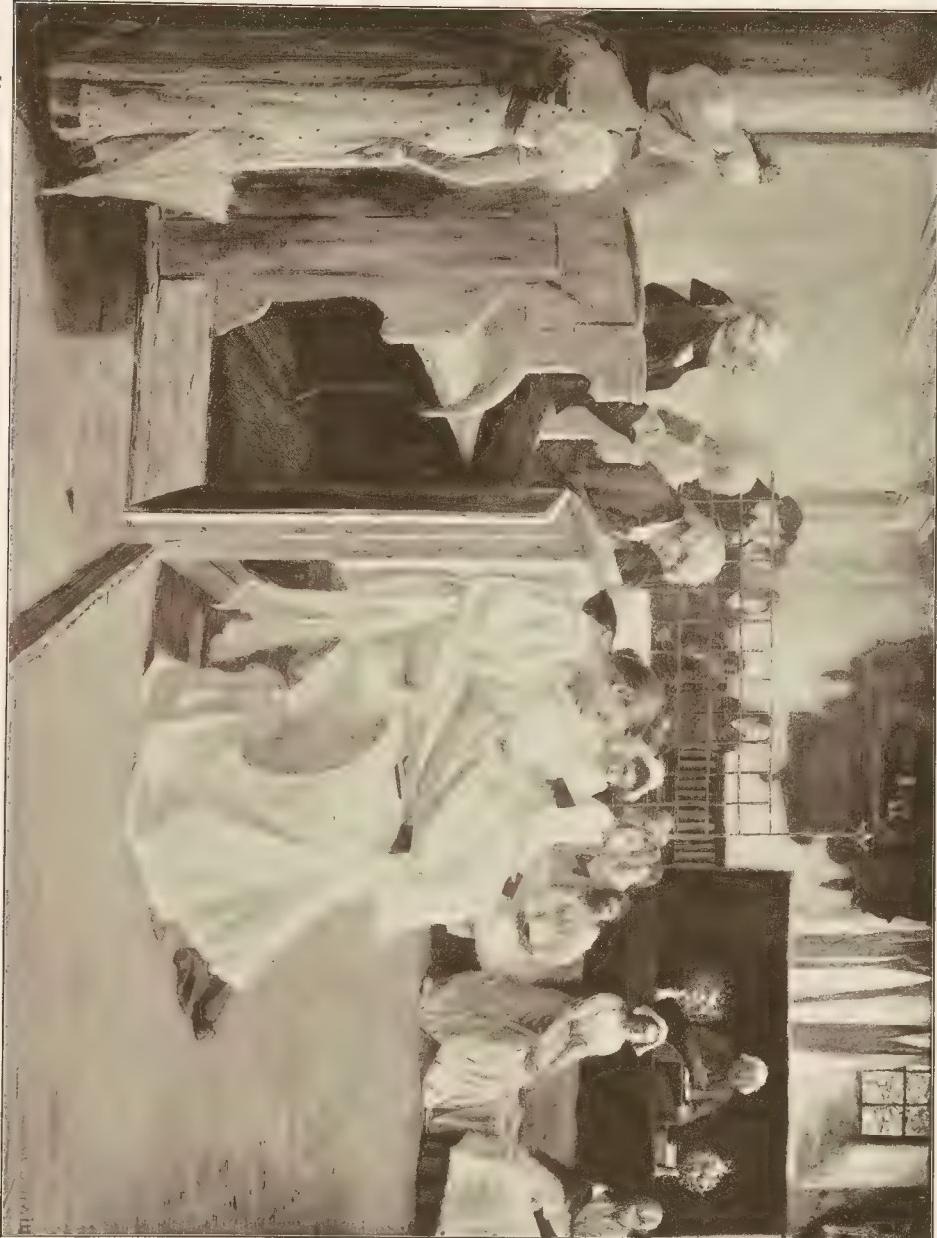
THE CLOSING HYMN.

THE congregation sings in unison the hymn with which the divine service is to end. A house of worship is represented as it may perhaps have looked last century in one of the American colonies. The minister and the elderly men, who occupy pews a little raised from the ground, wear powdered wigs. Before them there is a row of young girls in various attitudes of habitual devotion. It is a picture of goodness. W. V. Schwill, the artist of "The Closing Hymn," is a resident of Munich, though his exposition in the American section of fine arts would establish his allegiance to the United States. There is no date affixed to his signature, nor have the publishers of this work been able to obtain other information about the career of the author.

UNITED STATES.

THE CLOSING HYMN.

W. V. SCHWILL.



ONCE UPON A TIME.

THERE can not be any doubt that this is "a picture with a story," even if the painting proves more interesting than the tale with which the old jester delights his juvenile audience. To the children it must seem that the man with the wrinkled face could relate from his own experience what happened once upon a time when there were fairies, and bewitched castles, and giants, and speaking animals, and princesses more beautiful than sunbeams. The story-teller is sitting in the corner of a court-yard near the wall of a frowning mediæval castle. His office is to amuse the lord of that domain, and in assembling the little ones around him he meets with more eager attention and fresher imaginations than he finds when he is the fool companion of noisy banqueters. The small picture is of superior facture, warm tone, and fat coloring. Professor Hermann Kaulbach is the son of the famous painter, Wilhelm von Kaulbach. He was a pupil of that other Munich celebrity, Piloty, and follows with much talent the precepts given by those two masters of historical painting.



GERMANY.

ONCE UPON A TIME.

HERMANN KAULBACH.

DIANA.

THE Olympian huntress touches the ground lightly with one foot; the movement of her undraped body and the bow in her left hand would indicate that she is in pursuit of game. The plaster cast exhibited in Chicago was made from the marble statue in the Louvre Museum and belonged to the retrospective collection of sculptures sent from France. Houdon was born in Versailles in 1741 and lived until 1813. Among the examples of his works the statue of Voltaire and numerous busts of his contemporaries are also well known.



FRANCE.

DIANA.

HOUDON.

PALM SUNDAY.

HIGH mass is being celebrated in a Polish church on Palm Sunday. Wreaths and flowers have been added to the decorations of the sanctuary, which is seen in the glare of candles. Fumes of the censers mingle with the smoke of the lights. The pious parishioners, common people, are on their knees and sing with their mouths wide open. The figures are lightly grouped, in ranks before an altar, which is not visible in the picture. As a study of light-effects the "Palm Sunday" is quite interesting. The individual faces are subordinated to the general impression of the scene. Z. Jasinski is a resident of Warsaw. He exhibited in the department reserved at the World's Fair for the Society of Polish Artists, of which he is a member. .



POLAND.

PALM SUNDAY.

Z. JASINSKI.

THE VISION OF SAINT BERNARD.

TWELFTH century politics, and the miracles wrought during the same epoch, stand in close relation. Saint Bernard, the abbot of Clairvaux, did much toward bringing them into connection for the benefit of his order as well as that of the church. Once, while reading in the garden of his monastery, the Virgin Mary appeared to him. The tradition of that vision has been kept alive ever since. No sooner had oil-painting become an art practiced by the Italian monks than they chose it for a subject. Wilhelm Bernatzik's conception of this episode borrows some naive traits from the primitive masters. The architectural background is handsomely done.



AUSTRIA.

THE VISION OF SAINT BERNARD.

WILHELM BECKNAUTZ.

DUTCH VILLAGE ROAD.

THE scene is at the entrance to the village. On both sides there are little houses, partially hidden by trees. A girl leading a cow has met another villager who is pushing a wheelbarrow. Both leave their occupations for a moment to chat together. Other figures appear in the distance, lending to the place an appearance of animation. The locality and its inhabitants are rendered in the truthful manner of the artist, whose evident preference is for Dutch motives. Both the canvases sent by him to the World's Columbian Exposition narrate bits of life in Holland, and narrate them in a language agreeably intelligible. His "Flax Spinners," an interior with many figures, is also reproduced in the present collection.



GERMANY.

DUTCH VILLAGE ROAD.

MAX LIEBERMANN.

ROSE HARVEST.

PERSIA is the country of roses, of wine, and therefore of poesy. There is also a history from which a painter might gather all the necessary hints for the manufacture of large paintings, such as the marches of Xerxes, or the rebellion of the Ullahs. It requires less exertion to extract a color subject from the flowery petals than to "compose" old parchments; the artistic result may even gain by the simpler process. Considerations of this sort were probably foreign to the creation of H. Siddon Mowbray's "Rose Harvest." Perhaps he never thought of localizing that rose-reaping bevy in the vicinity of Shiraz, but he has heaped an eyeful of mellow tints upon his loose little pretext. Of the four pictures by the same artist, lent by their respective owners for exposition, two are reproduced in the present collection: "The Evening Breeze" and the work referred to above.



UNITED STATES.

ROSE HARVEST.

H. S. MOWBRAY.

THE FALCONER.

A CAVALIER upon a white horse and a lady upon a black mount lead the chase across country. They are followed by a number of huntsmen. A pack of hounds runs along, but the important animal of the day is the falcon upon the right index of the cavalier. The bird prepares to take its flight. This composition reminds of past times, when falcons were used to bring down the game. Probably it is one of those facile paintings of the Austrian master who made light of accurate observation. His fancy prompted the subjects and guided his hand. If the colors only glowed he was content. There is in this volume a reproduction of the "Five Senses" by Hans Makart, with a curriculum of the artist.



AUSTRIA.

THE FALCONER.

HANS MAKART.

THE FIVE SENSES.

A TIME-HONORED habit finds in such a female quintette the summed-up incarnation of human senses. No finer division is attempted, nor any wider variation recognized, than has always been indicated by the proverbial number of organic functions. If not very sensitive, the scantily draped or half-averted figures are at least of much sensual fleshiness. They are born from and for color, grafted upon a thick vegetation which has its roots in a luxurious palette. The artist is a native of Sulzburg and lived from 1840 until 1884. Previous to several Italian journeys he studied at Munich, under Piloty, but his works do not exhibit the influence of that rigid painter. When Makart settled in Vienna his reputation was already established, and in his vast studio there he painted the large canvases which created so much sensation, among others the "Entrance of the Young Emperor, Charles V, into Antwerp," and "Diana's Hunt." The latter is now in the New York Metropolitan Museum. The praise which he so universally received for brilliancy and richness in coloring, and the criticism which he attracted by his defective drawing, still maintain the notoriety of his works.

AUSTRIA.

THE FIVE SENSES.

HANS MAKART.



MOTHER'S DELIGHT.

HE holds the babe upon her knees and feeds it with a spoon from a plate upon the table before her. The interior is clean, humble, dusky; only the figures and a few utensils receive higher lights. What has been said repeatedly in these notes about the realistic effects obtained by the contemporary painters of Holland may be applied also to this interesting work. Neuhuys excels among the followers of Israels, although his productions are not devoid of a spirit and a use of color of their own. There were not less than seven pictures by him at the Exposition in Chicago, most of them maternal "genres," as would appear from the titles given as follows: "A Sober Meal," "The Mother's Delight," "Dutch Woman and Child," "Can I Have It, Mother?" "Rocking the Cradle," "Sunlight," and "The Mother and her Children." (Water color.)



HOLLAND.

MOTHER'S DELIGHT.

ALPERT NEUHUY'S.

THE SNOWDROP.

THE Swedish Section of Fine Arts at the World's Fair was much noted for the daring originality and earnestness of purpose which distinguishes the northern artists. While oil-painting was the branch in which they were mostly represented, there were also several important sculptures. Per Hasselberg calls his statue "The Snowdrop." The choice of that title is not clear, however, unless it is given the widest meaning. It suggests something like the awaking of Nature after a long winter's sleep. The figure of a woman is standing, the weight supported mainly by the right foot. One hand is raised to her head, languidly lifting the mass of her hair. The eyelids are still closed, but presently vision will be added to the returning senses of touch and hearing. Contour and modeling are vigorous; the conception is novel, and deserves a prominent rank. Per Hasselberg had seven sculptures at the Exposition, all of which proved his artistic significance.



SWEDEN.

THE SNOWDROP.

PER HASSELBERG.

MATER DOLOROSA.

MARY, the "mother of sorrows," sits in tearless grief between Magdalen and John. The woe of her companions bows in deference before the doleful Virgin. She has upon her knees the crown of thorns which has been taken from the head of the crucified. Although this is plainly a religious picture, the figures are represented without the habitual halo or nimbus. The "Mater Dolorosa," by Rudolf Bacher, is the property of the Emperor of Austria, who lent it for the exposition in Chicago. Another canvas by the same painter was seen on that occasion, its title being "Ave Maria."

AUSTRIA.

MATER DOLOROSA.

RUDOLPH BACHER.



ST. GEORGE AND THE DRAGON.

THE collection of casts sent to America by the French National Committee on Historic Monuments comprised examples from the ninth to the nineteenth centuries, inclusive. The bas-relief by Michel Colombe dates from the first years of the sixteenth century and comes from the Chateau of Gaillon. Clad in full armor, mounted on his charger, the saint drives his lance through the neck of the struggling monster. In the background the daughter of the king of Lydia is seen on her knees in prayer. Around the bas-relief beautiful architectural ornamentation is of the style found also in other specimens of the French Loire school. The original sculpture is in marble.



FRANCE.

ST. GEORGE AND THE DRAGON.

MARTIN COLOMBÉ.

THE HARVESTERS.

A GROUP of women and men are busy with the sheaves of grain which must be piled on the top of a wagon already nearly loaded full. The horizon line is in the middle of the canvas and the laborers near the foreground. Jules Dupré was born at Nantes in 1812. He was taught in his early youth how to paint on porcelain, and at the age of nineteen sent an oil painting to the French Salon. Success singled him out at the beginning, it remained his companion through the years until it became fame, and he one of the recognized masters in landscape painting. His works attract by vivid coloring and warm tone. Trees, animals, the human figure and the sky have formed the subjects of his many spirited conceptions.



FRANCE.

THE HARVESTERS.

JULIEN DUPRÉ.

THE LOVERS.

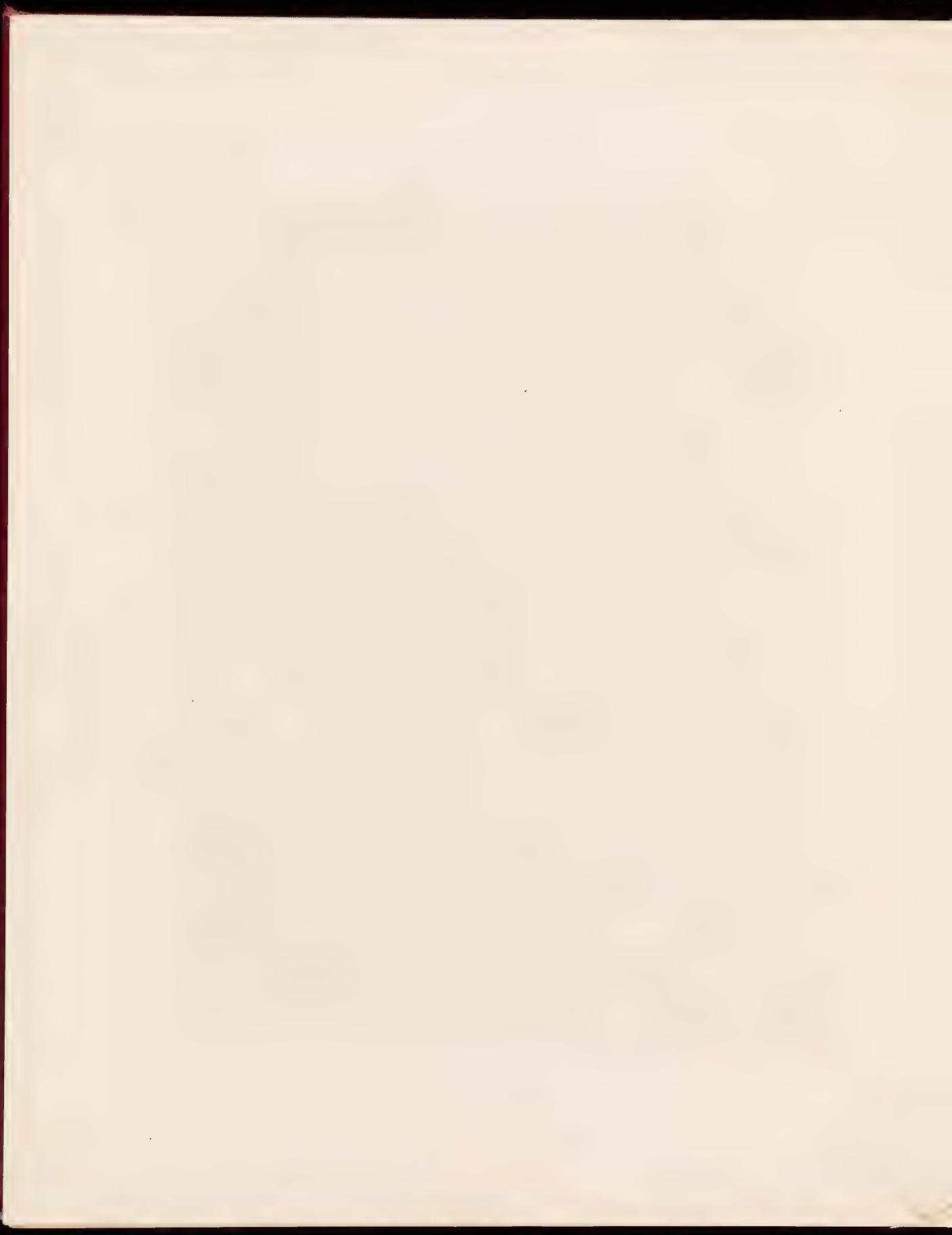
THE affections of two Spanish beauties centered upon the same object, a handsome soldier in full cuirassier uniform, have brought about an ambiguous situation. The man in the case would seem capable of deciding the difficulty, but for some reason it has become opportune to present it to a justice, who now receives the parties. An argument between the two women takes quite a vivacious turn; their gesticulation shows bitter feeling and hot temper. Between them stands the caballero, twirling his mustache, as though the issue was not of great concern to him. The judge listens with an air of amused importance. Everybody is dressed in state, and the scene in the spacious courtroom is bright with color. Ornamentation of the Spanish style, the crucifix upon the wall, not less than the types themselves, indicate local peculiarities. Jose Jimenez Aranda signs his picture with the addition of a Paris date, yet he painted a subject proper to his native country.

SPAIN.

THE LOVERS.

Luis Jiménez Aranda.





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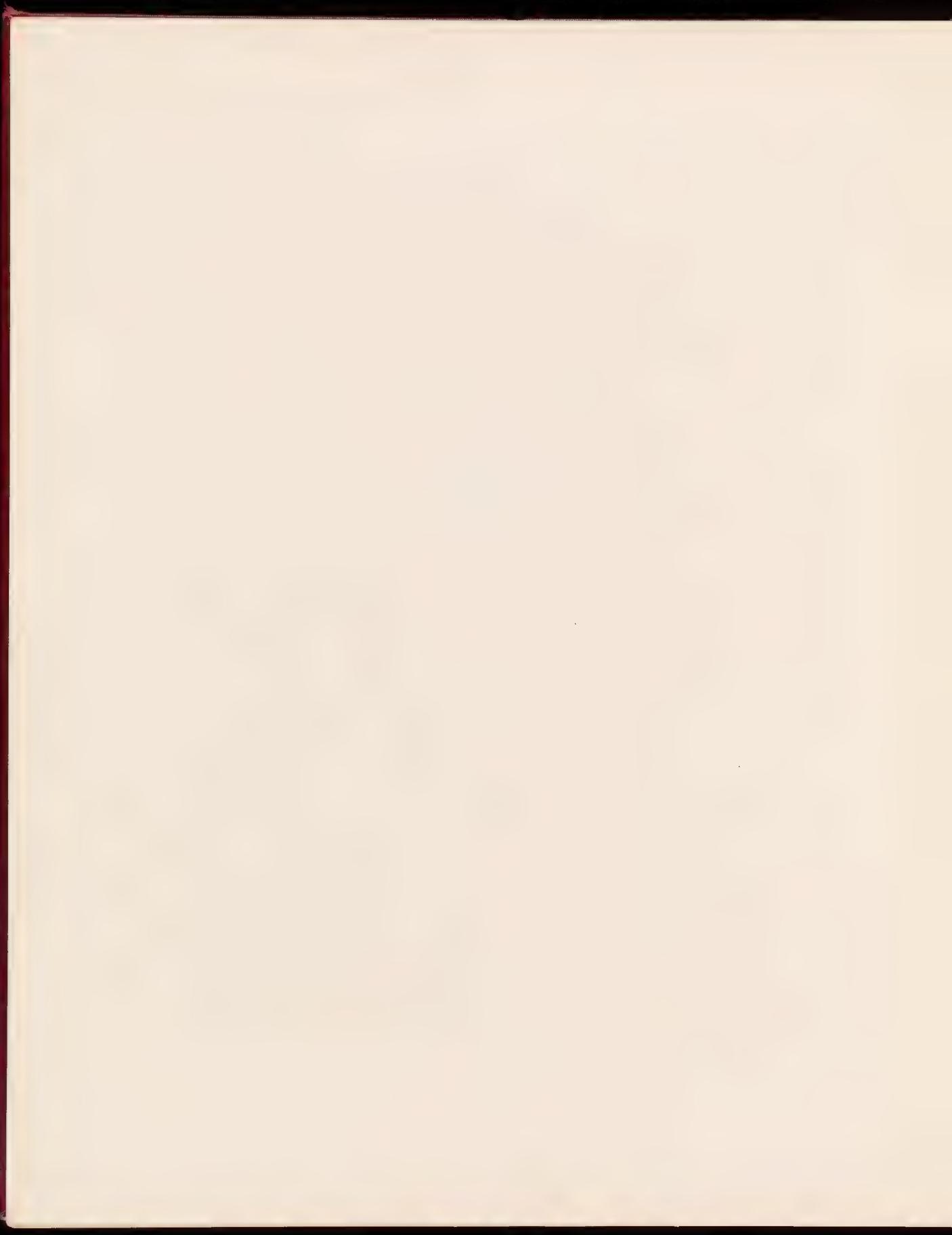
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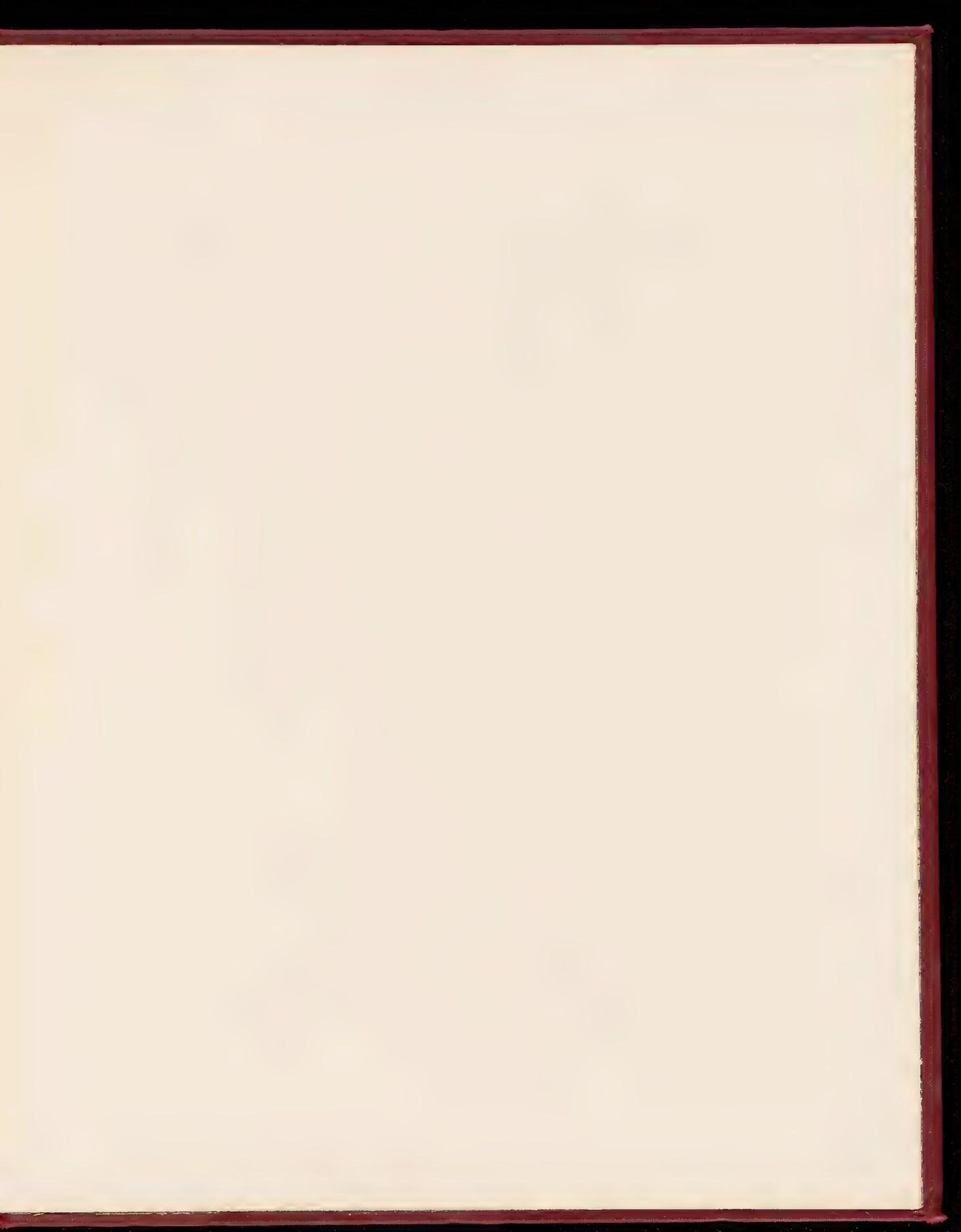
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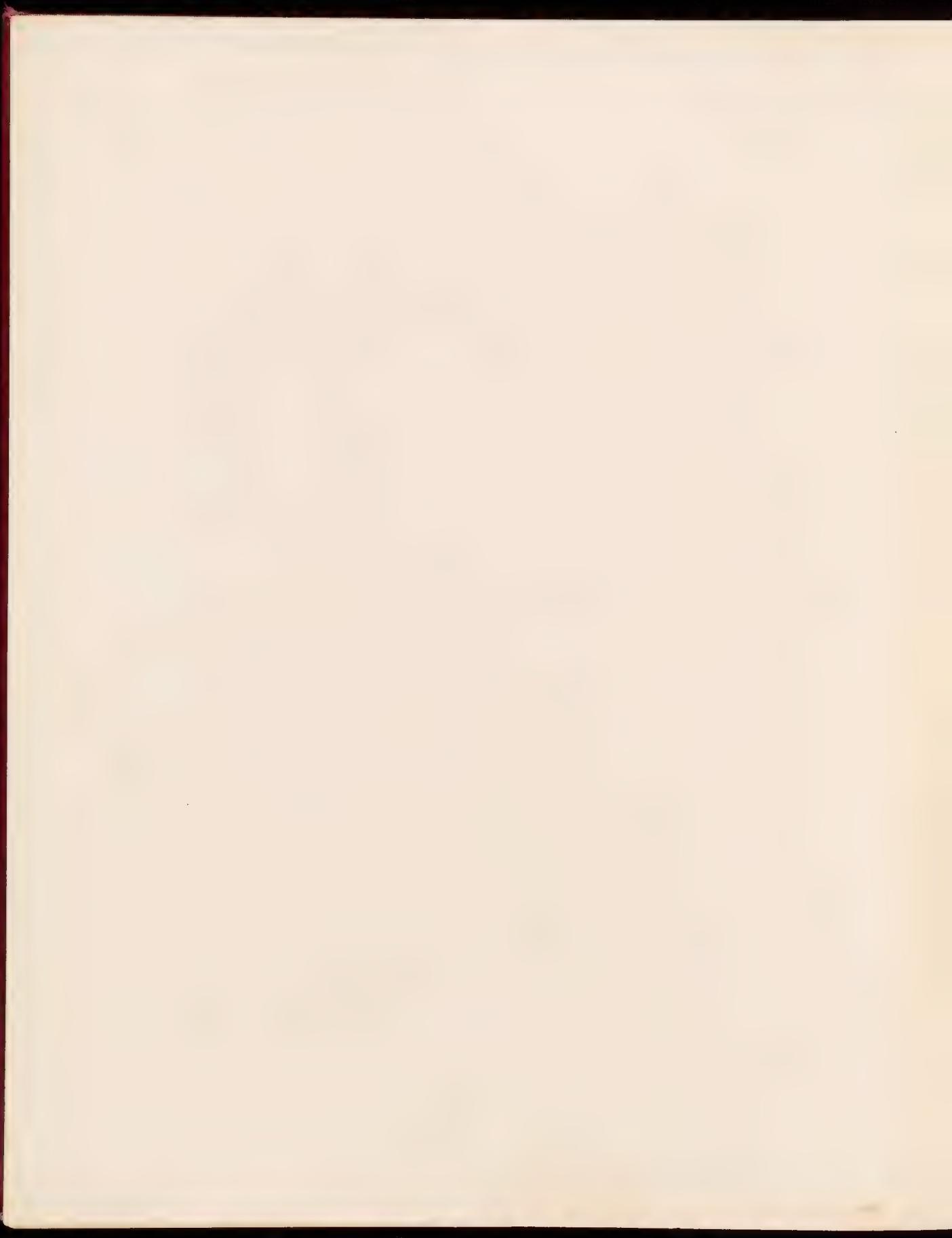
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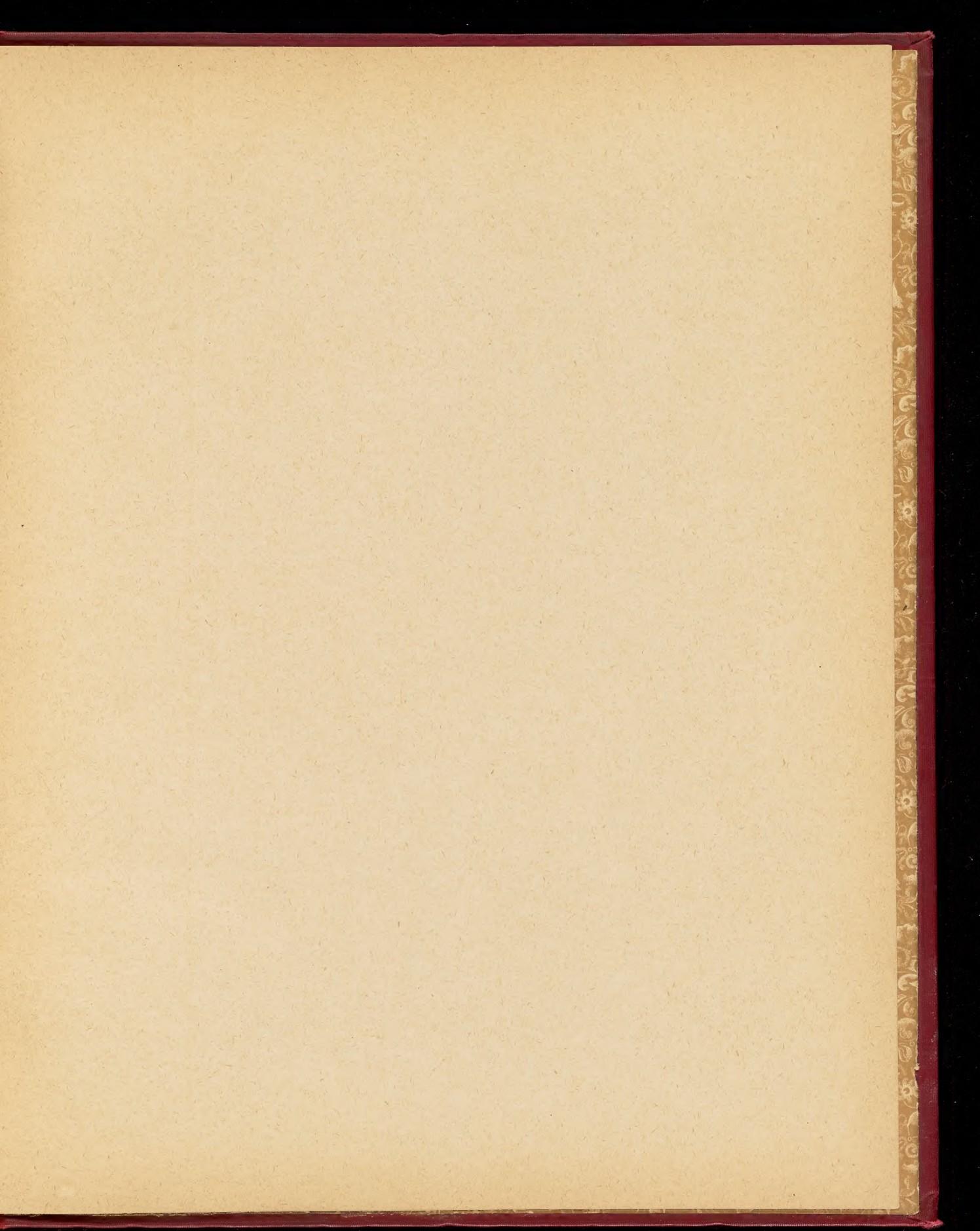
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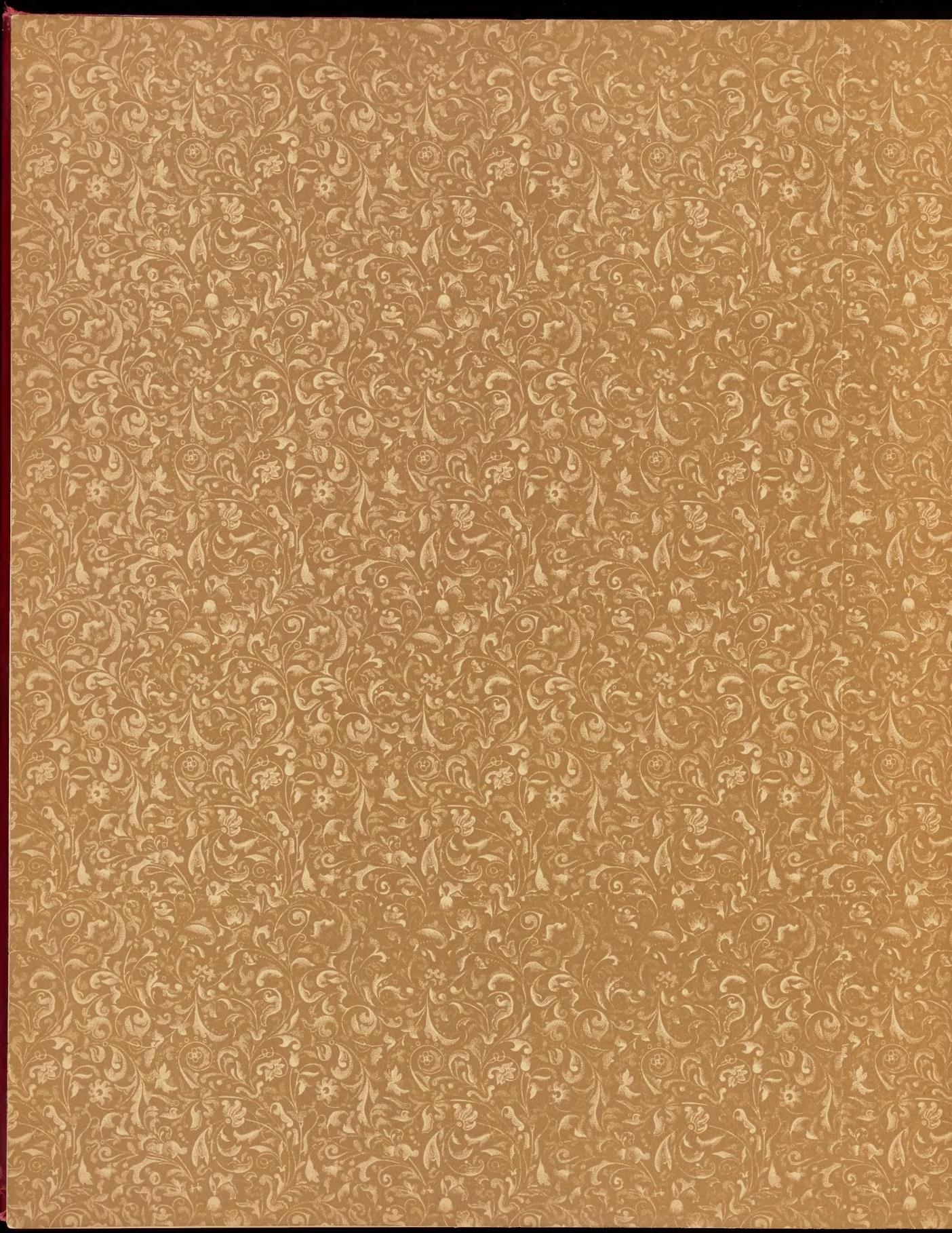
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